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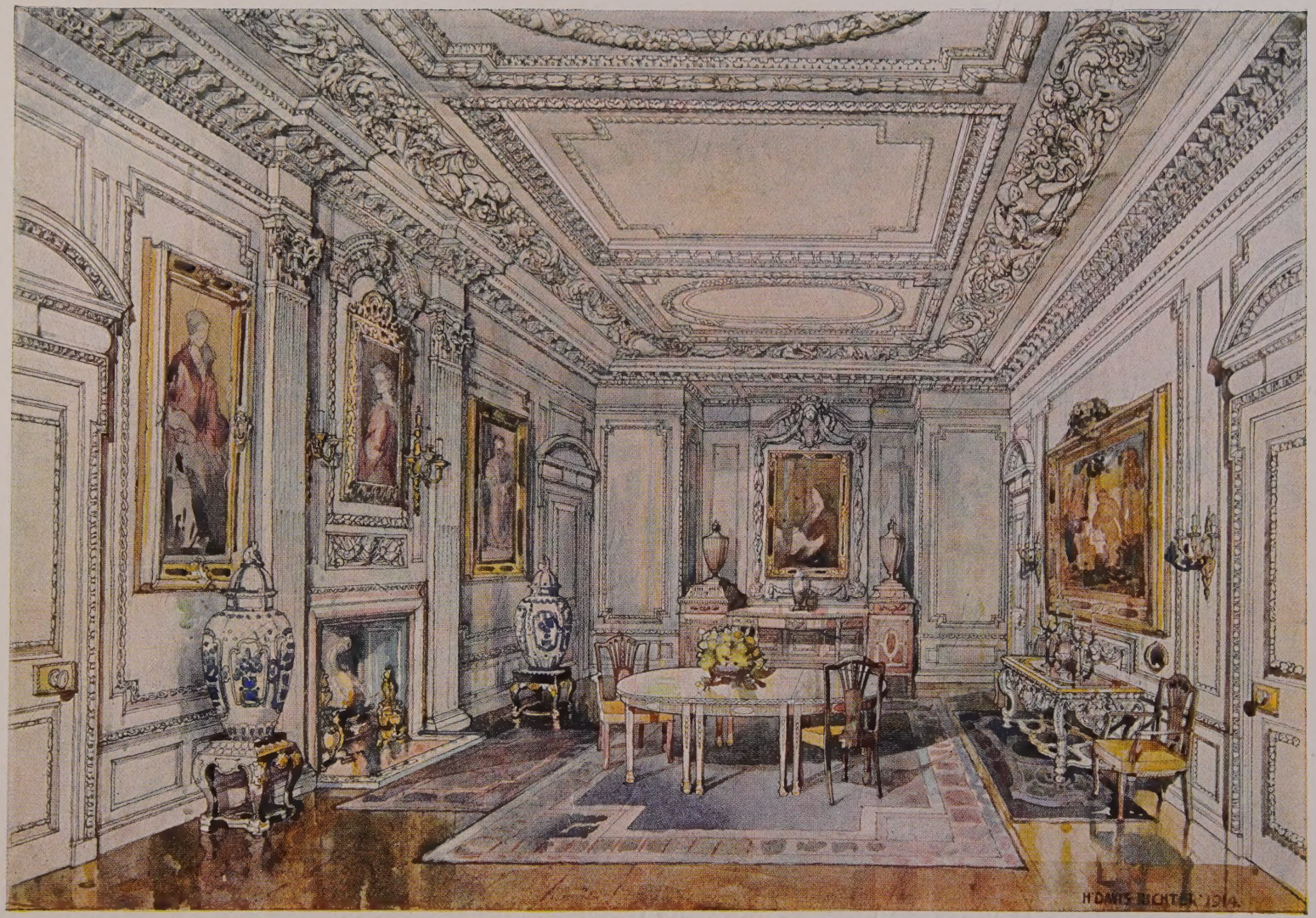
THE MODERN PAINTER AND DECORATOR



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THE MODERN PAINTER AND DECORATOR

A PRACTICAL TREATISE ON HOUSE, CHURCH, THEATRE, AND PUBLIC BUILDINGS PAINTING AND DECORATING

BY

ARTHUR SEYMOUR JENNINGS

FELLOW OF THE INCORPORATED INSTITUTE OF BRITISH DECORATORS
EDITOR OF "THE DECORATOR," AND AUTHOR OF "PAINT AND COLOUR MIXING," "WALL PAPER DECORATIONS," ETC. ETC.

AND

GUY CADOGAN ROTHERY

AUTHOR OF "CEILINGS AND THEIR DECORATION," "FIREPLACES AND INGLENOOKS," "STAIRCASES AND GARDEN STEPS," "THE A B C OF HERALDRY," "DECORATORS' SYMBOLS, EMBLEMS, AND DEVICES," ETC. ETC.

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1921

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THE MODERN PAINTER AND DECORATOR

VOL. III

CHAPTER I

INTRODUCTION

THE PRINCIPLES OF DECORATIVE DESIGN

In the rudest attempts to provide homes we find evidence of a desire to decorate them. In prehistoric cave-dwellings walls are daubed with ochres and other colouring matters to form patterns, or as backgrounds for scratched drawings of men, horses, and game, even mere combinations of lines, curves and dots. Blocks of stone are pitted with cup markings, scored with groovings. The tents, wigwams, and huts of primitive races have the hides painted or branded with marks and pictures, the reeds, withies, and branches are plaited in patterns which combine ornament with utility, and the logs and beams are carved and stained, often in the most elaborate fashion. The plaited reed and grass mats of the earliest Egyptians, reproduced in carving, painting, and weaving, are among the enduring things in our treasury of ornament. From the point of view of elaboration and execution, there is little to choose between the Celtic spiral lines and interlaced ribbons, with their snake-like and bird-like terminations, and the involved linear curves of the South Sea islanders. The densely carved beams of a Maori Whari are wonderful things, containing much that is decoratively excellent.

In these examples, thus lightly touched upon, we see specimens of three types of ornament, those which spring out of constructive methods and those which are merely surface additions, but either symbolical (as in the solar discs, moon cuppings, distance horizontal lines and rotation vertical lines), or purely decorative (as in the curved forms and interlacings). However, practically in every style of ornament that we can study we find in the early types some reminiscences of constructural details. Thus the Egyptian column (like that of Chaldea)

is a tree trunk, or a bundle of reeds, ornamented with flowers; their dado, though carved in stone or painted on stucco, is the representation of a reed mat, of wattle looped together with flowering water plants. In Greek marble buildings we discover the ends of the long-discarded timber joists peeping out below the beautifully proportioned, carefully carved entablature; consoles and brackets belong to the log era. Heavy Brahmanical stone buildings, even the cave temples, retain features that are peculiar to timber practice. In the same way most of the early surface ornamentation is symbolical, though springing from familiar objects turned to decorative ends. Egyptian architecture and ornament may be classed as entirely symbolical, for there was a meaning in the pylons and obelisks, the hybrid animal forms, the lotus, papyrus, palm, and other botanical motifs. Greek ornament, though in its primitive types symbolical, was not so in the main; nor was it in the Roman, though embracing many symbols. Early Christian art was essentially symbolical. Churches were cruciform or circular. Ornament, when not cruciform, was a little more recondite—circular, triangular, trilobed; or represented fish, ships, lambs, peacocks, doves and pelicans, eagles, winged bulls and lions, and many other things. Even colour has its devotional and ritual significance.

Although this side of the problem is not fundamentally important to good design, it is imperative that ornament should be appropriate to that which it is to embellish and all its surroundings. So that selection, both as to quality and quantity, the latter involving questions of balance and general design, is necessary. We will easily understand this if we consider the objects we have in view. We will let one who was not unsuccessful in his profession speak. Sir William Chambers says: "Ornaments are to be chosen or rejected according to the associations which exist between their adoption and the effects which they are calculated to produce on the mind. When we aim at an effect of grandeur and stability, but few ornaments are admissible, because many subdivisions of the detail, which is the case where decoration is unsparingly used, destroy the ideas of strength, as, in fact, they weaken, or appear to weaken, the parts whereon they are employed. Hence, according to its destination, ornament and variety therein must be more or less introduced into the work, always bearing in mind that excess and overloading, when ornament is profuse, distract and fatigue the eye and tend to destroy the effect of the best-arranged design." Thus we see that, quite apart from the question of symbolism, tradition cannot be ignored. As Sir Frank Warner well said: "The question of styles is an all-important one, and will probably remain so as long as the world lasts. Archæology is, therefore, of vital necessity to all who are engaged in the trades of building, decoration, and furniture," and, he might have added, to all those who wish to appreciate past efforts and enjoy intelligently the works of the present. Of course this is not to condemn those who strive after new things, who endeavour

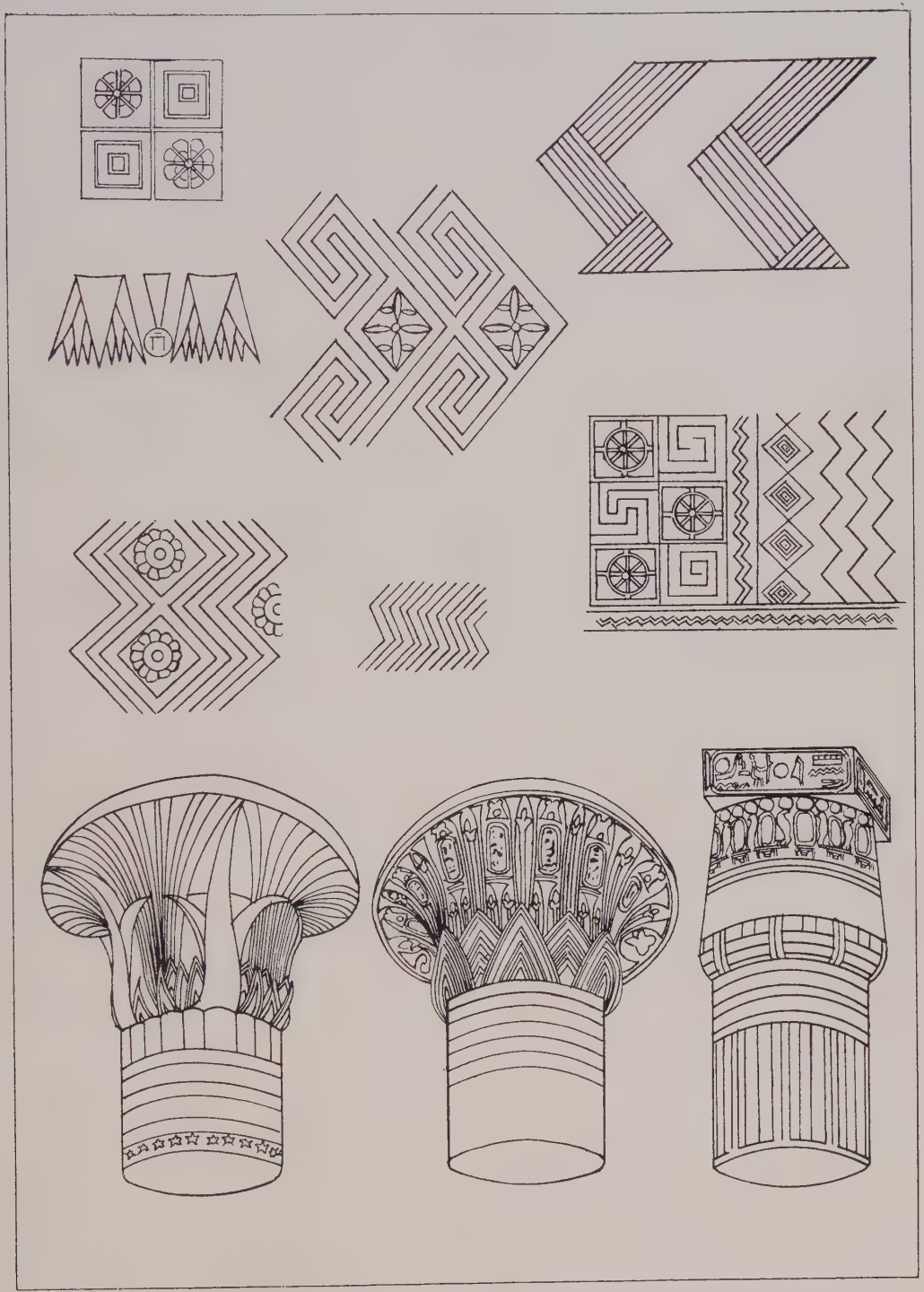
to express their individuality and the spirit of the age in novel combinations, or, breaking away from beaten tracks, try their best to evolve something that will stand alone, as a creation, a revolution. But that is a different matter. In practice we are apt to find that the very latest manifestation of art is very old. If it would scarcely be correct to say, "*Plus cella change plus c'est la même chose*," it is nevertheless true that to break away from tradition is an almost impossible feat. The better part is to familiarise oneself with what has gone before and then let our personality, acted upon by our surroundings, express itself as freely as it is able. If we take this sane view we can sympathise with certain phases of New Art and Futurism, dream of certain millennial efforts as we try to unravel a kaleidoscopic cubist wall decoration. In the end we have to revert to a study of the "Styles." Pitfalls are encountered, however, when it comes to applying the results of such studies. Without being a purist in the matter of styles, a formalist, it is easy to recognise the dangers of an indiscriminate desire to adapt the best, wherever found, to the art of decoration. Anachronism as to dates and associations may be small enough matters, merely disturbing the over-critical learner, and then to no great extent if the effect be beautiful or even pleasing, but there is just the crux of the matter. Ill-digested mixtures so seldom are either beautiful or satisfying, owing to their complete oddity. After all, style is a matter of evolution, itself the result of selective application, blending, abstracting, and retaining. That is why stress must be laid on appropriateness alike to surface and surroundings. The carved matting and stone tree-trunk pillars of Egypt, the motiles of Greek architecture, the honeycombs of the Saracens, and the lace-like traceries of India are survivals of an age of timber structures, but so naturally adapted to new conditions that, origins notwithstanding, they are fitting and agreeable.

If modelled and graven, ornament should clothe, embellish, provide the final touches that complete. The principle applies with equal imperativeness to colour. This is important, for nearly always colour is desirable, a thing to be introduced in most places and generally boldly. But long experience has taught us certain facts, certain laws, which we name harmony, contrast, balance. Harmony must be understood in two senses, as to its value in blending colours, and secondly as to the appropriateness of any given colour to the surface on which it is applied. We find that where ornament has been radically conventionalised the appropriateness of colour is of little or no moment. Whether an Egyptian lotus, a Grecian anthemion, a palmette or a mediæval fleur-de-lis be white, blue, red or gold, matters not at all, so far as the object itself is concerned. But if we consider natural objects represented naturally, then appropriateness of colour is important, though convention will cause us to sanction neutral colours, and in some cases gold and silver, black and white for almost anything. Apart from this, whether we apply colour conventionally or in accordance with nature,

balance is as important here as it is in the arrangement of mass designs. Speaking of good taste in the application of colour to Asiatic ornament Owen Jones remarked that " when gold ornaments are used on a coloured ground, where the gold is used in large masses, there the ground is darkest; and where the gold is used more thinly, there the ground is lighter and more delicate. Where a gold ornament is used on a coloured ground, the colour of the ground is carried into it by ornaments or hatched work in colour on the gold itself." This corresponds to the practice observed in Europe during the Norman and early Gothic periods of counter-changing and diapering, which produced so many beautiful combinations in spite of the strong contrasts and great richness. Although art is selective and therefore an improvement on nature as regards man's artificial surroundings, nevertheless it is to be remarked that nature is constantly showing to us fierce contrast of colour masses, the harmonising black, white, and gold lines being replaced by the play of light and shade.

Selection is another governing factor in successful decoration. Sir William Chambers says, in the passage above quoted, that excess and overloading of ornament fatigue the eye and disturb the effect of the best design. This, however, is relative. In Saracenic decoration, ornament is excessive, inasmuch as it covers every inch of space, is bright coloured, and piles ornament on ornament. Yet it by no means fatigues or distracts. But in Turkish design where the same ornaments are applied more sparingly, the openness of the straggling ornament does disturb. So with the Persian and the Indian, they avoid distraction and the appearance of vulgarity by the wild extravagance of wealth, pushing ornament to the point of excess. The secret is that with them ornament is conventional. Slavish copying of nature rarely produces good ornament. There must be some convention as to treatment of parts and arrangement.

We must have balance in a design or composition. Theoretically there should be a centre, to which all else should be subordinate, this centre acting as an attractive force to the surrounding parts, while these parts should assist in giving the centre attractive prominence. This, however, is more true of pictures than of purely decorative work, though even here, unless we are dealing merely with washes, different parts of a composition must be given greater prominence than others. Thus when we give our walls flat washes of colour these are usually relieved by borders, or friezes and dadoes, or at all events by different colouring of cornice and skirting board. Here balance must be understood to mean the producing of a pleasing effect; one that does not distract or oppress. For instance, if the upper part of the walls are painted very dark and the lower part very light, the balance is bad, as a top-heavy, therefore an oppressive impression is produced. So, too, if the frieze or the dado is too deep and overloaded with ornament. Or again, if in the treatment of doors or windows, or any part of the room, such as an



EGYPTIAN CAPITALS AND DECORATION.

alcove, a chimneypiece, we carry our design for contrast so far as to destroy harmony. All this is decoration out of balance, owing to avoidable errors. To sum up this point in a few words: while giving every part of a design its just value, the scheme must be treated as a whole. But this is not quite simple. In considering the composition as a whole, the use to which a room is to be put, its size and lighting, must be considered among the determining elements. Thus if we have to deal with a drawing-room having a fine fireplace and lighted by a window or windows on the side, we may so treat the fireplace, either by means of mouldings or colours, as to give it prominence, but the emphasis must be moderate, so as not to produce the effect of bringing the fireplace into the middle of the room, and making it dominate everything else. The size of a fireplace and of a room, its height, and again whether the lighting comes from the side or from the front, will be determining causes in selection of treatment. The principal point is to avoid overemphasis. On the other hand, if we have a large hall or ballroom, it would be quite appropriate to give great prominence to the upper end of the room, or an alcove, which may be treated with lavish richness if desired. Here the size and character of the apartment warrants such treatment. This should sufficiently illustrate the underlying principle.

Balance includes symmetry, but it is not an interchangeable term, for symmetry implies repetition of parts to obtain balance. Thus in Egyptian ornament we see plant forms springing from a central stem, and either the leaves or petals are directly opposed to each other, or succeed each other one above the other. Symmetry is found in Greek ornament, especially in borders, friezes, etc., but is not predominant. It was much more so in the Palladian or Neo-Greek period. Strict symmetry is not always necessary and by no means always desirable, though it is right in formal designs.

Now we come to the treatment of a decorative design, rather than a decorative scheme, thus coming from the general to the particular. In these cases we find that the theory of a central point and surrounding details comes more into force. But not entirely so. For instance, in the treatment of panels one may have a central motif surrounded by borders or corner ornaments; we may also have a blank centre with encircling border. Yet in both cases we can easily secure balance. Again, balance does not necessarily mean exact similitude in corresponding parts. Shape, size, and colour may differ, providing we maintain harmony. In purely conventional and geometric designs more or less uniformity of shape and mass is generally desirable, as we see in Saracenic and Chinese reticulated patterns and the linear treatment of Greek friezes. In more naturalistic treatment rather more variety is permissible; form and colour may vary though the character and mass distribution should be preserved. At the same time on studying examples from Japan and of our own modern and cubist art we at once

recognise that good balance does not entail exact opposition of equivalent masses or colour. The Japanese, on the contrary, prefer to place upright branches or falling sprays on one side, often at an angle, with nothing to correspond to it on the other. And this method is also adopted in certain of our own modern styles. Broadly speaking, then, balance should mean the preserving of a judicious harmony. From this it follows that balance may be attained not only by opposing harmonising forms, but by setting off colour against colour, or colour against form. As colour deepens it is apt to assume greater prominence, and so we find in this one element of balance.

In the treatment of detail the object should be to give the appearance of inevitableness, to make it a growth, organic. We see this in the treatment of foliage by the Greeks and Egyptians, the involved and compound scrollwork of the Romans, and its development into the Renaissance as well as in the tracery, foliage, and floral work of the Gothic periods. If this growth, or organic, idea is kept in mind balance follows quite naturally, unless we overtopple into the fantastic Rococo and the corresponding ill-conceived " Chinese " Regency Style associated with the name of Chippendale.

It follows from all this that patchiness must be avoided. Now patchiness may arise from falling into many errors. For instance, dotting heavy isolated ornaments over a surface. Small and scattered sprigs, or moderate-sized fleur-de-lis, rosettes, etc., may look quite well; but if we hang bouquets in mid air or make the other motifs too large, a patchy appearance at once results. If there is not actual continuity in all parts of the design, there should be at least a linking up of parts by harmonious association. If we have to frame highly decorative panels, this should be done either by means of lines, painted or moulded, or by appropriate scrolling or wreathing. There is always danger in applied ready-made ornaments, such as moulded rosettes, etc., because these only too often are distinctly unmeaning additions, obviously foreign to the background and the surroundings. Yet, if rosettes, pateræ, and kindred details form portions of a well-conceived composition, they not only look well, but find their place as the necessary complement of the scheme.

Of course a design when once adopted for any decorative scheme may be carried out in many different ways ; in the flat or the round, in monochrome or polychrome. Furthermore, if good, it can generally be either enlarged or reduced in size, simplified or elaborated according to the necessity of the particular case.

We understand by flat decoration any form of decoration whose surface is level with the surface to which it is applied. In colour this may be carried out in outline, by a continuous line, a broken line, or a series of dots, or by washes. In using washes we may preserve flatness or simulate roundness by shading. Thus if we draw a circle and fill it with a flat wash of lemon yellow we show a disc, but if we shade the

circumference with a stronger yellow, or a little red or brown, we produce the appearance of roundness, although the method of decoration still remains flat. This applies to any other conventional or natural form, and is that usually adopted in art painting. But we may paint foliage, or even human figures conventionally, in perfectly flat colours, as well as naturally. There are many degrees between these two methods. The mediæval system, and that reintroduced by certain phases of "New Art," approve the flat treatment, shape being represented by strong, flat washes; for instance, the pleats in a blue robe will be represented by strokes or washes of black. Method should be adapted to the character of the design. As a rule the more highly conventionalised is design the flatter should be the colour washes. Roundness may not only be simulated. We have actual rounding in carving of wood and stone, the modelling of clay and plaster, the chiselling and casting of metals. But we may have it carried out with the brush. For instance, if we use stiff body colours, we may by one or more applications of the brush produce a raised design. This is often done to give prominence to certain features of a design; for example, flowers on a flat band of colours, jewels and embroidery on the draperies of figures, the charges on heraldic shields, and so on. The rounding may be carried still farther if we are painting or modelling in gesso, and yet more if we are using plaster, which may approach very near to sculpture.

Raised designs are said to be in relief, and the degrees of relief are described as bass relievo, or low relief, mezzo relievo, or medium relief, and alto relievo, or high relief. In carving and modelling the relief may be carried a step farther, the rounding being so thorough as nearly to detach the ornament from the surface. This is known as under-cutting. It is rare except with stone carving and metal chiselling.

We may reverse the process and adopt sinking as a method of applying decoration. This is known as intaglio, or incised work, if in line, or sunk carving if in the round. More commonly we may find sunken panels with relief design thereon, carried out by carving, in plaster work, etc. This is sometimes described as intaglio-relievo or cavo-relievo. When this kind of treatment is simulated by painting in monochrome it is known as cameo painting.

Further variation is introduced by applied decoration—that is, an independent ornament attached to a surface. This may be in the form of inlay, which includes inlays of metal, marquetry, veneers of wood, mosaics, which may be quite flat or partly in relief.

Other forms of applied decoration are carved, modelled, or moulded ornaments which are attached to surfaces. Thus we may have carved wood panels attached to walls, etc., or carved wood ornaments to be attached to wood panels, moulded cornices, ceiling roses, rosettes, flowers, figures, etc., either in modelled or moulded plaster, composition, papier mâché, or other substance, all of which methods will be more

fully discussed in the following chapters, but are mentioned here to show the variety available.

Now, all these different methods are very useful, not only because they introduce variations, but because wisely adapted they enable the designer the more thoroughly to express his artistic ideas. But the method, as well as the subject-matter of the design, must be appropriate—that is, appropriate as regards method and design, and also to the object or place to be decorated. As a fundamental rule applied relief decoration is bad, and, unless it represents a structural necessity, it should be used sparingly and with the utmost care.

Again, expression and a sense of appropriateness may be displayed by the judicious selection of colouring, adopting polychrome or monochrome, or by using the primary and secondary colours or neutral tints, the two first giving the stronger effects, the use of neutral tints in monochrome painting the quieter and more soothing. But we may use monochrome methods and neutral tints for large masses (on walls or ceilings) with polychrome ornaments, the latter probably being the most suitable for a domestic interior.

This brings us back to appropriateness, the emphatic note on which this part of this brief introduction to the principles of decorative design may well close.

Finally, however, we must say a few words on the broad problems of house decoration. Many things have to be considered. It should not be merely a question of money ; of how much can be spent, or how cheaply a desired effect may be achieved. We must consider the nature of the establishment, the size of the rooms, and their use. Obviously the modes well adapted for stately apartments, set aside for well-defined, strictly limited purposes, would be out of place for the smaller, cosier rooms in general use. In the latter case we require a judicious alliance between elements that will make for cheerfulness and repose. The decorations and furniture are things that have to be lived with in our most intimate moments, so overstateliness and the bizarre must equally be eschewed, neither being quite conducive to ease.

Colour is of immense importance. For a long time past it has been too much neglected by us, for in a climate such as ours colour is greatly needed to give the note of cheerfulness that heaviness of atmosphere and frequent absence of sunshine render so necessary. We require colour on floors, walls, ceilings, and furnishing generally. Luckily there is no lack of variety in the palettes that are available to us. There is a grand range of colour and shades of colour in all kinds of coverings —enamels (glossy surface), matt colours (flat or dull surface), varnishes, wood veneers, woven and printed fabrics.

As regards the more permanent features—wood panellings and veneers, and to a lesser extent painted surfaces (whether enamels, oil, or distemper colours, and finally paper hangings)—great care is necessary. Not only ought these to be chosen with a view to long service,

but also with a view to their making suitable backgrounds to occasional variations in furniture and draperies. Therefore our use of colour must not lead us to be too daring, to over-emphasis or splashiness of effect. On the other hand drabness should be avoided. Blues, drabs, purplish reds, and black backgrounds or stripes are dangerous, as being rather too sombre or too pronounced to be restful with all but specially selected adjuncts. Pure colours, even in the minor tones, should be chosen in preference, and if we desire a softness that will be restful to the eye and nerves, or that will show off to advantage pictures, drawings, and engravings, then a subdued red or a roughish surface of a cheerful light brown or old-gold tone will answer the purpose.

Matt surfaces are generally to be preferred, but for some purposes the lustre of good polish, the gloss of enamel, have many advantages, both as regards beauty and durability.

Colour on the floor is easy enough to attain, with the charming parquets (even oil-cloths), mattings, and carpets that are on the markets.

The colour note can also be carried to the ceiling, thanks mainly to the fine selection of moulded fibrous plaster and similar surfaces, which lend themselves so well to the introduction of dots, continuous and broken lines of colour.

In the matter of furniture, the introduction of beautiful loose covers in cretonnes is a great boon, for by this means occasional variations may be introduced at no heavy cost. Variety of design in this direction makes easy the selection or even the blending of styles.

The decorator is as much interested in textiles as he is in painting, gilding, and other more or less permanent forms of adornment, for he, as distinct from the painter, is concerned with general schemes of embellishment and not merely with surface treatment.

CHAPTER II

COLOUR AND COLOUR VALUES

ALTHOUGH it is not necessary in a work of this kind to go into a lengthy exposition of the philosophy of the æsthetics, or to make a deep study of the physics of colour and the physiological factors that contribute to a perception and an appreciation of colours, it is incumbent on the painter and decorator to make himself familiar with certain broad aspects of these problems. These will be dealt with as succinctly as possible.

There are three primary colours: red, yellow, and blue; three secondary colours compounded by mixtures of two primaries: orange (red and yellow), green (blue and yellow), and purple (red and blue). Tertiary colours are of an indefinite number, being compounds of primaries, secondaries, and tertiaries in different degrees and combinations; they include all the neutral colours, the very light and very dark. Theoretically a compound of the three primaries produces white, but in practice (unless we are using coloured rays seen through a prism) it produces a grey. Prismatic colours are purple, indigo, blue, green, yellow, orange, and red, the seven colours seen from the decomposition of a ray of light when passed through the prism. They are the seven sacred "rainbow" colours of certain ancient races, who, however, often replaced indigo by black, and green by white. Complementary colours are those composed of the opposites to any special colour, so that among the primaries, orange is the complementary colour to blue; green to red, and purple to yellow; among the secondaries the complementary colour is the third of the primaries: thus green and red, orange and yellow, purple and yellow. Contrast of colour is (1) simple, or (2) compound. (1) Any one of the primary colours is a contrast to the other two. (2) With secondary colours the complementary provides the contrast. Harmony of colour, theoretically, is produced by an equal distribution of the three primaries, or the three compounded into greys or browns. But in practice a harmonious composition is quite another matter. It is a fact that "nothing in nature is actually the colour we see it. It only appears to us at a given moment as a particular colour in relation to other apparent colours which surround it. Thus we may walk out on a rainy evening, when the sky and everything is grey, and come indoors and light the lamp, and immediately the sky which we see through our windows appears as a beautiful and tender blue, though

GREEK HONEYSUCKLE PATTERNS.
ROMAN ACANTHUS.

there was no trace of blue in the sky a moment before, when we were outside. The change is produced in our senses by the colour of the sky taking its place in relation to a range of warm colours in the lighted room." It is on this principle, or law of nature, that the military art of "camouflage" has been built, one of the great exponents and originators thereof being Mr. W. A. Mackay, a well-known American mural painter. Arguing from the rainbow and the prism, he experimented with discs and demonstrated that while yellow and blue in light make white, in pigments they make green, that a figure coloured blue and yellow will look dull grey at a distance of 100 ft., that the hull of a ship painted in bands or zigzags of the primary colours sinks into the horizon at about three miles. These are facts that have to be taken into account by the decorator, and in fact have been, more or less consciously, from the earliest times.

For practical purposes harmonising colours may be found by using a chart divided into concentric circles; the centre divided into three triangles, red, yellow, and blue (the three primaries); the next circle giving the secondaries; the third the tertiaries; and the outer circle prismatic variations on the tertiaries. Now, if on taking up the chart any colour or tint is selected, the colour or tint immediately opposite it will give the harmonising colour or tint. While this in the main is a safe guide, it must be used with discretion, for apparent harmony may be upset by the characteristic of the paint or other material used. The same shade of red or blue in a matt or a glossy paint, in a satin or a woollen fabric, will have a different tonic or colour value. So that often the harmonic ideal is relative. We will come to this a little later on.

By blending two or more pigments, deepening them by the addition of some form of black, or softening them by the addition of white, we may obtain practically endless variations, both as regards character—that is to say, actual divergence or contrast of colour—or in degree. But in this connection we must note that it is not merely a matter of mingling any given colours, corresponding to a set of standards, by which changes are obtained. The nature of the pigments, of the mediums and other substances with which they are ground up or mixed are factors that must be taken into account. We may, for instance, secure reds identical in appearance which are either metallic or organic, or a yellow derived from natural ochre or from an aniline base; but though exactly the same in appearance, on mixing with a white base they will give different results. This is sometimes due to variations in physical structure (we may find diverse crystalline formations or amorphous masses), at other times to chemical reaction. The angle of refraction of light, and therefore the sensation of colour, varies with the character of crystallisation. Secondly there is more or less pronounced chemical influence under certain conditions between pigments themselves, or the other compounds used in making up the paints. Materials containing

iron or sulphur are among those setting up these changes. We obtain different results when there is merely mechanical combination, the minute particles of one colour being placed side by side with those of another pigment (as may be seen under an extremely powerful microscope, although to the eye apparently one colour is thoroughly amalgamated with the other), than when we secure chemical union by one substance absorbing or coalescing with another to form a new compound. It is not only the tinting pigment that is of importance in this connection, for the base or extender also has an influence. If vermilion is added in a given quantity respectively to an equal quantity of white lead and zinc white, there will be a difference in hue and tone; and there will be a further difference if we employ a mixture of lead and zinc oxides. Other changes will supervene if the base is loaded with barytes, with barium carbonate or china clay.

It is in the observance of these niceties (and they extend to the solvents and mediums) that the art of colour mixing resides.

In order to mark the distinctions referred to above, certain terms have been adopted. We employ the word "colour" as a generic term applied to the colours of the spectrum, the difference between each of which as distinguished by the retina of the eye is chiefly a physiological phenomenon.

But we need not stop here to discuss the wave theory of light and colour conception. As we have already shown, there are the broad divisions of primary colours, colours of the spectrum, and compound colours known as secondaries and tertiaries, as the complexity of their combining or compounding advances. "Tint" is a term that we understand as applied to a colour produced by mixing a pigment with white; we have a white base or mass which is tinted or dyed by the addition of a pigment. Tinting may be more or less deep, and we apply the term "hue" to the predominant colour as seen in the spectrum or among the tertiaries; while "tone" indicates the principal modifying colour. "Tinge" is rather loosely applied to a very slight tint, a tendency towards a definite hue. "Shade," on the other hand, refers to luminosity or reflection; thus a dark shade has a low reflection of light, a light shade a high reflection. In this way we are enabled to describe the character and value of the different compound colours, whether we refer to a mere change in depth of the colour or to a totally new combination; for example, rose pink is a light tint of carmine, a light shade of red; purple may have a red or a blue hue, and its tone will be low or high according as to whether blue or red predominates.

Field's chromatic equivalents, as quoted by Owen Jones in his *Grammar of Ornament*, are set forth as follows:

"The primaries of equal intensities will harmonise or neutralise each other, in the proportions of 3 yellow, 5 red, and 8 blue,—integrally as 16.

"The secondaries in the proportions of 8 orange, 13 purple, 11 green,—integrally as 32.

" The tertiaries, citrine (compound of orange and green), 19 ; russet (orange and purple), 21 ; olive (green and purple), 24 ;—integrally as 64.

" It follows that :

" Each secondary being a compound of two primaries is neutralised by the remaining primary in the same proportions : thus, 8 of orange by 8 of blue, 11 of green by 5 of red, 13 of purple by 3 of yellow.

" Each tertiary, being a binary compound of two secondaries, is neutralised by the remaining secondary : as, 24 of olive by 8 of orange, 21 of russet by 11 of green, 20 of citrine by 13 of purple."

From which the great *Grammarian* deducts as follows :

" *Proposition* 19.—The above supposes the colours to be used in their prismatic intensities, but each colour has a variety of tones when mixed with white, or of shades when mixed with grey or black. When a full colour is contrasted with another of a lower tone, the volume of the latter must be proportionally increased.

" *Proposition* 20.—Each colour has a variety of hues, obtained by admixture with other colours, in addition to white, grey, or black ; thus we have of yellow—orange-yellow on the one side, and lemon-yellow on the other ; so of red—scarlet-red, and crimson-red ; and of each variety of tone and shade. When a primary tinged with another primary is contrasted with a secondary, the secondary must have a hue of the third primary.

" *Proposition* 21.—In using the primary colours on moulded surfaces, we should place blue, which retires, on the concave surfaces ; yellow, which advances, on the convex ; and red, the intermediate colour, on the undersides ; separating the colours by white on the vertical planes. When the proportions required by Field's chromatic equivalents cannot be obtained, we may procure the balance by a change in the colours themselves ; thus if the surfaces to be coloured should give too much yellow, we should make the red more crimson and the blue more purple,—i.e. we should take the yellow out of them ; so if the surface should give too much blue, we should make the yellow more orange and the red more scarlet.

" *Proposition* 22.—The various colours should be so blended that the objects coloured, when viewed at a distance, should present a neutralised bloom.

" *Proposition* 23.—No composition can ever be perfect in which any one of the three primary colours is wanting, either in its natural state or in combination."

When we paint with a single colour, whether it be a primary, secondary, tertiary, or any tint or shade thereof, we use the term monochrome. But when we employ several colours, side by side, we are painting in polychrome. Neutral colours or tints are those of low luminosity without a predominant tone—usually browns and greys ; for instance, in water-colours the term refers to greys compounded of different proportions of blue and yellow, modified as to quantities

within a very limited range. As a rule greys are "cool" neutral colours, and browns "warm" neutral colours, the luminosity of the latter being higher. However, a pearl grey compounded with a brilliant white is often more lively and luminous than a brown in which there is a deficiency of yellow. Neutral tints are of service in producing a quiet effect and an apparently retreating surface, and are often employed as a background to decoration (or for pictures, statuary, etc.) to give these additional prominence, as the low luminosity of the tint does not distract the eye, and so the ornament stands out, thrown forward as it were. This is one of the factors that has to be taken into account. Another point that is of great practical importance in decoration is the relative values of colours. Thus yellows have the property of advancing, giving prominence to objects; blue of subordinating, receding them; while red is of neutral or intermediate effect; and these characteristics run through the secondaries and tertiaries. If, therefore, we wish to preserve a design on the same plane, there must be a very careful balancing of colours. On the other hand, when we desire to emphasise special features, for instance to give prominence to a projection, to deepen a hollow, or to correct faults in such projections, outlines, or general composition, these powers are of the greatest assistance. In this connection it has been claimed that colour should not only clothe architecture, but tend to blend parts, to emphasise points, and so harmonise the whole.

It is to be observed that primitive people use the primary colours, then the secondaries, and finally the tertiaries. This holds good of most phases of art development. Thus in feudal times the colours were few and brilliant. So it was in the first decades of the Renaissance, though later dark compound colours were used; later (as under Louis Quinze and under the Adam brothers) light, delicate hues and neutral tints were preferred. English colour handling in the hey-dey of Feudalism, during the reigns of the first three Edwards, was marked by well-defined rules, which have been defined thus: (1) To separate the prominent colours—red, blue, green, purple, ruby, violet, etc.—from each other, lines or spaces of yellow, black, or white were used. (2) Brilliant colours were painted on grounds of yellow (or gold), white (or silver) or black; which was in conformity with Byzantine practice. (3) Two or more shades of any colour (red, blue, green, etc.) were employed without the intervention of the white, yellow, or black lines. (4) Yellow, white, and black were used in juxtaposition or one upon the other without any edging. It was by observing such rules that it was possible to put forward the great feast of strong contrasting colours which met the eye wherever it turned; in sacred edifices, great halls, in religious ceremonials and military pageants. It accounts for the successful splendour of Feudal, Gothic, and Renaissance work and the decadence which came with too great a dependence on the tertiaries.

Owen Jones laid down that where ornaments of any colour are

upon a gold ground, the ornament should be separated from the ground by an edging of darker colour, because "the gold ground, from its greater power, has a tendency to invade and overflow on to the coloured ornament, and this is at once arrested by the darker edging." Secondly, that gold ornaments on any colour should be outlined in black, to keep the pattern within limits. Thirdly, that ornaments of any colour may be separated from grounds of any other colour by edgings of white, gold, or black, as this keeps the designs distinct and acts as a bridge between the contrasting colours. Fourthly, that ornaments in any colour, or in gold, may be used on white or black backgrounds without outline or edging. The white ground reflecting all rays destroys by its superior intensity the white rays reflected by the coloured body, so its form becomes perfectly defined; while the black ground absorbs all the rays, or reflects but very feebly white rays, so as scarcely to modify the colour juxtaposed.

Balance of Colour.—Dr. G. A. Audsley, in one of his entertaining and instructive books, says: "If the perfect balance of contrast of any tint of a colour is desired, the contrasting tint must present the same proportion of white in its formation; but the contrast may be made more decided by selecting a proportionately lighter contrasting tint, and the nearer it approaches white the more marked will be the contrast. The greatest contrast in the whole range of colouring lies between black and white." This point of the greatest contrast lying between black and white, however, only holds good of approximately equal masses. In practice it will be found that a thin line of red on white presents a more striking contrast than a thin black line, which is owing to the greater luminosity, or "forwardness," of the red. On the other hand, a thin line of white would stand out more on black than a thin red line, because white has the greater luminosity, or power of reflecting light.

Here is a list of harmonies abridged from Dr. Audsley, these being arranged in the order of their most simple effects:

Blue harmonises with orange; with gold or bright yellow; with maize; straw colour; salmon; crimson; pink; lilac (weak); drab; stone colour; fawn (weak); grey (weak and cold); chestnut or chocolate; brown; white (strong and bright); black; orange and black; scarlet and purple or lilac; orange and green; brown, crimson, and yellow or gold; orange, black, and white.

Red harmonises with green (a pink and an apple green is one of the brightest); gold or yellow (strong and bright); blue; grey; white (very bright); yellow and black; yellow, or gold, black, and white.

Scarlet harmonises with blue-green; blue; purple or lilac (rather dull); violet (sombre); slate; blue and white; black and white; blue and grey blue, black, and yellow or gold.

Crimson harmonises with yellow-green; yellow or gold; orange; maize; purple; drab; brown; black.

Yellow harmonises with purple; blue; violet; deep crimson; lilac;

chestnut or chocolate; brown; black (strong); white (bright); purple, scarlet and blue.

Green harmonises with red; scarlet; russet; if containing blue tinge with orange; if deep with a strong yellow or gold; black; white; scarlet and blue; crimson, blue, and bright yellow or gold.

Orange harmonises with blue, olive; violet; chestnut; deep brown; crimson and green; crimson and blue; purple and scarlet; blue, scarlet, and green; violet, scarlet, white, and green.

Purple harmonises with yellow; citrine; bright yellow or gold; maize; black (dull); white; scarlet and yellow or gold; scarlet and white; scarlet, blue, and orange; scarlet, blue, yellow (or gold), and black.

Lilac harmonises with bright yellow or gold; primrose; maize; cerise; crimson; grey; white; black; crimson and yellow or gold.

Violet harmonises with yellow or gold; orange; maize.

White harmonises with most colours and colour mixtures.

Black harmonises with white; bright yellow or gold; orange; maize; primrose; salmon; pink; scarlet; cerise; yellow-green; drab; fawn; buff; slate; grey; olive; citrine; scarlet and blue-green; crimson and lemon-yellow; crimson and yellow-green.

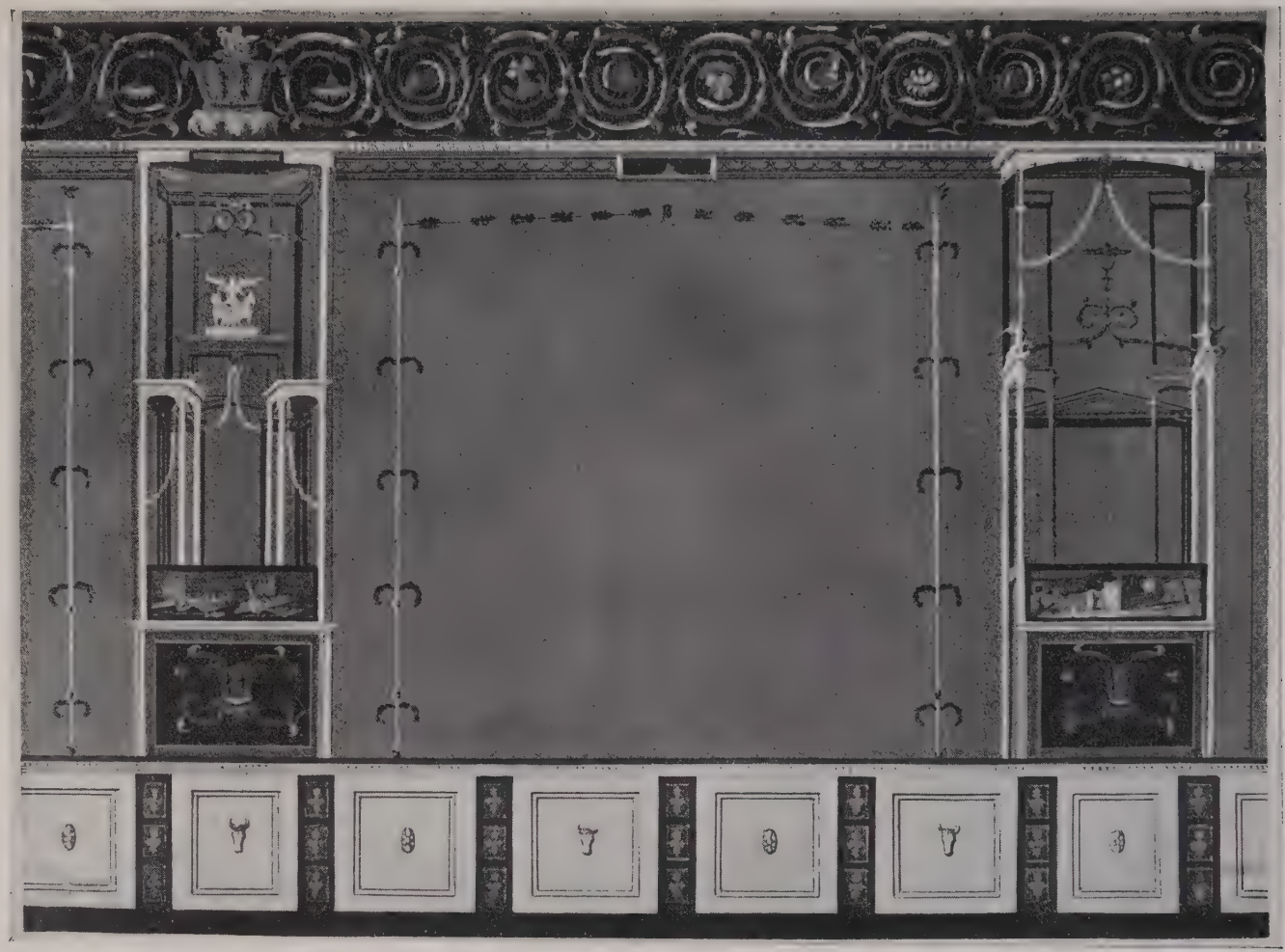
Colour Symbolism.—Certain other points remain to be discussed. Some account, no doubt, must be taken of the spiritual or emotional effects of colour, though theorists are apt to go too far. But, broadly, reds and yellows are stimulating, the full light reds being exciting; greens are soothing; blues and purples depressing. The various systems of colour symbolism, which, at all events from an historical view, have their importance for decorators, have been built up on this tradition of emotional influence.

In religious symbolism white stands for light, purity, faith; blue for contemplative faith, the heavens; it is the colour of the Virgin Mary; red stands for the militant faith, genius, fire, charity; green for hope, the rebirth; black for mourning.

In Hermetism the colour values are: yellow: gold, the sun, faith. White: silver, the moon, hope. Red: iron, Mars, strength and fame. Blue: tin, Jupiter, justice. Green: copper, Venus, temperance. Purple: Mercury (the metal and planet), mutability. Black: lead, Saturn, prudence.

Masonic colours, according to a recognised authority, are: blue, brotherhood, the canopy of heaven, the Ancient Craft. Purple: the Holy Royal Arch. Yellow: the Ancient and Accepted Rite. Scarlet: warriors. White: innocence, purity. Black: mourning, humility. Green: hope, immortality.

Heraldic tinctures comprise two metals, five colours, and a number of furs. The metals are gold (represented by yellow), silver (white). The colours, which should be bright and pure, are red, blue, green, black, and purple. These in accordance with the sixteenth-century notions were given symbolical value, the respective tinctures standing



POMPEIAN DECORATION; TEMPLE OF ISIS.

Red wall, yellow dado, with maroon and blue panels ornamented in white; black skirting, white cornices, black frieze with green, yellow, and maroon arabesques; pilasters, black bases, with green and yellow foliated coronas, paintings, top ornaments in green and yellow. The candelabra are in yellow with green ornaments, and beneath the egg-and-dart cornice are ornaments in black with blue panel framed in yellow.

for dominion and generosity; purity and peace; military prowess and valour; loyalty and truth; hope and joy; constancy and grief; majesty. For the treatment of heraldic tinctures see the chapter on Heraldry and Symbolism.

The English Royal Livery Colours are as follows: Plantagenets, white and scarlet; House of York, murrey and blue; House of Lancaster, white and blue; House of Tudor, white and green; the House of Stuart and the present Royal House, scarlet and gold. These "livery colours" have their influence on colour schemes for the different periods.

Colour in the Home.—Colour is as necessary to mental health as it is inseparable from vigorous life. This was certainly understood, or at least keenly felt, in England of old, for we find bold massing of colour as characteristic of Romanesque as it was of the best period of Gothic, and quite as lavishly adopted to emphasise the comparative luxuries and comforts of the Tudor and Jacobean domestic architecture. The truth is, in a climate such as ours there is very real need in our homes for this spiritual symbolism and physical expression of active life, for it gives the cheery note that tends to the building up of pleasant habitations. Sombre blues and unrelieved neutral tints are the cerements of decadence, a negation of energy and will. With us that genuine or affected concession to the shrinking eyes of the neurasthenics had gone too far. Society had well-nigh banished assertive tints from home surroundings, so that dull tones invited to unwelcome introspection, or —more generally—drove forth to the motley of public restaurants.

Colour should have been cherished about our hearths at all times, but never was it more wanted than now, when everything calls for the re-enthronement of life, the determined crushing down of neuroses. Our duty is to live cheerfully; and, to further this end, adepts of decoration, as followers of that phase of art most intimately mixed up with our daily avocations, should dedicate themselves. Art to be any good ought to so express individual and national thought and activity as to become part of ourselves, linking us with our environments. Decoration, therefore, must not be allowed to degenerate into a mere mechanical affair. Whether dealing with form or colour, it should be truly representative—symbolical, if you like.

Moreover, colour should not be confined only to the floors and, in a minor degree, to the walls, as so often happens. It must be distributed deftly, so as to reach the ceilings, to emphasise and blend form, whether it be chimneypieces, mouldings, cornices, relief decoration, or pieces of furniture. The whole business demands thought guided by feeling; for it is like composing a picture, in which the owners and their friends may take a part with comfort and satisfaction.

It may be laid down as a general rule for a country such as ours that pure colours, with some sure quality of brightness in them, combined with neutral tints, induce the most satisfying effects emotionally

and intellectually. Our average atmosphere is not clear enough to admit of the successful massing of dark colours, or of tones so softened that all vitality has been driven out of them; while staring, unrelieved white requires the sharp contrast of strong sunlight and deep blue shadows to remove it from the hopelessly commonplace. That is why big expanses of pure white marble become tolerable with us only after they have become stained by time; that is, spoilt as white marble. No one in their senses would dream of making a *home* in a palace of snowy marble away from the shores of the Mediterranean or the Orient. All of which is not to deny the unquestionable merits of white, soft greys, quiet greens, and warm browns. But though these may be allowed to predominate in a decorative scheme, they should not be all-prevailing. Some touch of colour, in dado or skirting board, panels, mouldings on woodwork, chimneypieces, on frieze or cornice or on ceiling, should give character and cheerfulness to the whole. Sometimes this note of character and life may be obtained by use of bold contrasts, but the experiment must be carried out judiciously and sparingly. We see some of the charms of contrast in the favourite black patterns on white backgrounds. Many of them are delightful; however, unless employed with the greatest discretion they are apt to become either distracting or sadly depressing. The Mediævalists, with unerring instinct, harmonised their daring contrasts with the lavish use of gold or bright yellow. Thus they placed bright blue on vivid red, and red on blue side by side (counterchanging, as the heralds say, ornament with field), the gold bands relieving the eye; or they blended the blue and scarlet by covering them with a delicate diaper pattern in gold or white. Isolated patches, however good in themselves, are bad for general effect.

Another rule, the observation of which tends to pleasurable feeling, is that if two colours of greatly varying depth are used, the darkest and dullest should be towards the ground, the lightest and brightest towards the ceiling. That conveys a natural idea of expansion. To reverse the arrangement is to disturb notions of equilibrium—to give a top-heavy, unrestful appearance. This we may derive from nature; the brown or dark green of the earth, the light green spangled with variegated flowers above, then white horizon and the bright blue of the sky. To put the sombre colours high up is to suggest the solemn forest or the dark cavern. With the latter arrangement there is always considerable difficulty in giving proper value to pictures and furniture. And, after all, rooms are meant for pictures, furniture, and persons, whose relative values should be allowed fair play.

An American writer raises a point worth remembering. He says:

"One thing I would have the decorator dismiss from his mind, and that is the association of certain colours with certain woods. You mention mahogany to some men and they immediately think of green as the right complementary. If you speak of oak, they think of blue. But it is not a matter so easily settled.

"True, if mahogany is of a reddish-brown tint, a certain shade of green is properly called for; but there are shades of mahogany, light and dark, vivid and dull; and one must consider also relative surface influence. Is it a mere narrow strip of wood or a broad section? Presuming that the mahogany is of a pronounced reddish shade of brown, green is not necessarily the only thing to go with it; possibly a fabric of variegated colour treatment might be used—reds, yellows, blues, greens, a perfect garden of colouring, providing always that green, the complementary tone of the mahogany-red, shall predominate.

"These are subjects involving questions of fitness as well as harmony; a banker's office and a lady's reception-room may be both mahogany trimmed, but should be treated in different colour ways. Above all, do not allow your personal colour sympathies to dominate your work. In everyone's nature there exists a colour tone; there are some of us who run to red, and as we have no love for blue we seldom employ it. But we must know that all colours have their usefulness, for there are occasions where it is proper they should be used, apart from any question of harmony; so one must consider always the uses of colours, the lights, and the purpose of the room under treatment.

"Harmonies of contrast are always a little perplexing, but harmonies of analogy or the employment of harmonies of tones or related parts of a colour are easily and safely carried out."

Protective and Decorative Painting.—Paint is primarily a protective coat applied for the preservation of materials against wear—in outside work chiefly against weathering in its varied forms, but in the second place paint has its value for decorative purposes. It, therefore, follows that in buying paints it is always sound economy to select only those of high quality. Now, quality in paint depends upon many things; chiefly on the pigments (colouring matter), the medium or vehicle (oil, spirit, or water) adopted for giving the paint fluidity, and on the method of compounding.

Pigments should be ground as fine as possible to ensure either complete solution or perfect suspension in the medium chosen. The selection of pigments is an important matter, especially when required for outdoor work in the polluted city atmosphere of a damp climate, because some are more easily attacked than others, and their colour and other physical properties altered by the gases in the air or the acids washed down by rain and snow. The kind and quantity of medium used will depend partly on the pigment, but more particularly on the kind and condition of material to be painted. Usually, the softer and more absorbent the material, the more fluid should the paint be. Oils are the preferable mediums for outside work, and the mixture of a reasonable amount of varnish is generally an advantage, because a paint drying with a glossy surface affords greater resistance against atmospheric influences, and is more easily kept clean than one with a matt, or rough, surface. The admixture of "driers" with the mediums should

be sparing, otherwise the paint may be damaged by peeling, cracking, or "crawling," all of which are not only unsightly, but seriously detract from the protective value of the work.

The compounding of a paint should be careful, the aim being to thoroughly mix the different materials used and to ensure, so far as possible, the solution or suspension of the pigment. It is impossible to prevent the settling of some pigments, but sediment in a paint is always a source of difficulty and, in careless hands, often the cause of bad work.

The covering properties of paint, so important from the point of view of economy, is partly influenced by the medium, but more directly by the preparation, as the chief factor is the nature of the pigment, its quality, and treatment. The variations are considerable. This we may see by comparing the properties of well-compounded red lead with red oxide. Ten pounds of red lead will cover 112 square feet of wood as a first coat, and 252 square feet as a second coat. The same quantity of red oxide will cover 453 square feet for first and second coats, but on iron the same paints and quantities will cover respectively 477 and 870 square feet, which is instructive both as to pigments and materials.

Paint may be used practically on any material. Its value on wood, stucco, and iron is generally acknowledged; but the artist's instinct is against its use on brick or stone. Yet even on these materials its protective value is great, and its use can be defended both on utilitarian and artistic grounds. Take, for instance, the modern habit of painting entrance door and area steps and the copings of railing-supporting walls, whether these be of brick or stone. There are great advantages in this, because the paint affords protection against wear, enables the steps and copings to be kept clean easily, and furnishes an opportunity for introducing a distinctive colour note to a perhaps otherwise insignificant façade. Under certain conditions it is rightly used on cement; for instance, in very damp localities or in positions exposed to sea fogs and spray. Or, again, on cement work partly or periodically immersed in water, such as landing-stages, for, by the addition of well-known preparations, the cement will be kept free from vegetable growths. Wood, though usually covered with opaque paint, is often treated with transparent stains containing chemical preservatives. These have the advantage of retaining the natural veining, with varying depth of tone, though the colouring may range from a pale apple to a dark olive-green, or from a light yellow-brown to a dark chestnut, merging into black.

Selecting Colours.—Many questions have to be taken into consideration when selecting colours. It is not merely a matter of determining their covering capacity and their durability. When systematically studied it is found that the value of colour (whether paint or other material) in relation to light and other optical phenomena varies greatly, which is of importance from the point of view of pounds, shillings, and pence, as well as that of artistic effect.

POMPEIAN ORNAMENTS.

Colour and Colour Values

In regard to lighting, some data derived from exhaustive experiments are given in the next chapter. These show the percentage of light reflected under artificial illumination from differently coloured surfaces, and we gather from the results there set down that texture, the nature of the surface, also has a marked influence, though the colour is the main thing. We see, then, that we should choose our lines and shades in accordance with the size and shape of the room and other factors influencing lighting (such as size and position of windows, the proximity of other buildings or of trees, the aspect) and also the use to which it is to be put. The whites, creams, yellows, and pale reds reflect light, and so give bright rooms; the dark reds, browns, greens, and blues absorb light, and so give more or less darkened rooms. Those are the general lines. But it is seen that the condition of the surface makes a material difference. Matt surfaces absorb, shiny, glossy surfaces reflect light.

While these facts are chiefly of interest in connection with the interior decoration, they should always be borne in mind when dealing with exteriors, especially in the case of wooden or composite board structures and roofs. If the interiors have to be kept cool, then walls and roofs should be of light colours. The two extremes, whitewash and tar, give respectively the coolest and hottest results. The white surface will produce a glaring effect, but it will reflect—that is, reject the sunlight; the black will look duller, but absorb the sun's rays, and so become hotter. There is good reason for dairies being painted white and cattle-sheds black.

Another result of this difference in the reflection and absorption of light rays by the various colours is that they possess different values in giving the appearance of expansion and contraction, of advancing and receding. If we paint a room with a colour which absorbs light it seems to grow not only darker, but smaller; on the other hand, if we use a highly reflecting hue, the room is at once brighter, and has the air of being larger. We may take advantage of this in the treatment of the various apartments of a building, and it applies also to outside painting. If you look at two stuccoed houses of identical size and build nestling among trees, one painted white and the other maroon, the first appears much bigger than the other, and also much nearer. If in a row of sombre houses one is painted in a bright tint, it not only has the appearance of being outstanding, in the sense of being conspicuous, but actually gives the impression of being stepped forward. The reverse effect is produced when we see a house newly painted in a dark shade between two dingy white or cream-coloured neighbours.

As we have already seen, this characteristic may prove of immense help to the decorator, whether he be elaborating designs that are more or less pictorial or merely dealing with colours in the mass and in lines. Broadly, the whites, the purer yellows, and light pinks have the property of advancing, and thus giving prominence to objects; greens and blues

of receding or subordinating them ; while reds are of neutral or intermediate influence. These characteristics run through the secondaries and tertiaries. So, if we desire to preserve a design on a uniform plane, there must be a very careful balancing of colours, otherwise we may produce the effect of embossing, sinking, or cavo-relievo. On the other hand, when we wish to emphasise any special feature—for instance, to give prominence to a projection, to deepen a hollow, or to correct faults in such projections, outlines, or general composition, these properties are of the greatest assistance. By the correct choice of pigments and mediums it is possible to paint a flat surface in such a way that it will appear to have mouldings of different widths without the slightest attempt at shading. The effects are naturally emphasised if the bands of colour are wide and are placed at some height from the floor, as then light and shade have more play.

From all this it is obvious that it is possible to classify colours and shades for use under any given conditions, and to produce any desired effect, whether by artificial or natural light. This demonstrates the need for actual experience, as the finished work may have a very different appearance from the scheme when prepared in sketch or in fully coloured cartoons.

EGYPTIAN VULTURE WITH FEATHER SCEPTRES

CHAPTER III

LIGHTING

PROBLEMS of lighting must interest decorators from many points of view, though mainly from the merely pictorial or representative and from that of illuminating their own work. Of course lighting may be natural (by means of sunlight) or artificial, but it is only incidentally that we shall touch upon natural illumination.

As regards the pictorial side this frequently enters into the decorator's scheme of ornamentation. At different times it is necessary to represent the sun, and the moon (full or in crescent form), and stars, and sometimes the light shed therefrom. As a rule the sun and sunrays are represented as golden, or as of a reddish yellow. The sunlight may be represented as a glow by washes of colour, or dark yellow on a lighter yellow. Sunrays of this kind were common in Egyptian and Assyrian ornamentation. Towards the end of the latter period in England "cloudbursts" or "sunrises" were a favourite form of semi-symbolic, semi-heraldic ornament, being represented as red-gold rays darting upward or downward from behind a mass of cumulus clouds. Moonlight and starlight are generally represented as silvern or with a pale bluish or greenish tinge. Stars are frequently shown in waved rays, or alternately straight-pointed and waved rays. The Star of Bethlehem is generally shown with five-pointed rays and three long outspreading rays, starting from between the lower rays.

Artificial illumination is mostly represented pictorially by flaming beacons (iron tripods supporting baskets full of lighted fuel), torches and lamps. There are niceties in the treatment of torches. One with a neat tapering stem, bound by crossed ribbons, and giving a steady bright flame, is the torch of Hymen, symbolising true love and marriage; a similar torch without the ribbons and with a bluish flame symbolises aspiring study, knowledge lighting the darkness; but a rougher torch with great flare and smoke, usually shown at an angle or upside down, is the torch of war, of destruction and anarchy. These are often accompanied by other appropriate emblems. As for lamps we find the boat-shaped oil lamp, the cruse, was early known in Chaldea and India, where the seven-branched candlesticks were also in use. Both of these types enter into the treasury of emblematic ornament, remaining the pictorial representations of human and divinely inspired knowledge. Of the cruse the Greeks and Romans availed themselves in designing

elegant tripod standards, often with more than one lamp, and wall brackets, both of which kinds were made of metal wonderfully carved and chased, with floral or animal forms. Coronal hanging lamps were introduced into churches about the seventh century; we hear of Pope Hadrian providing one for the Church of St. Peter with sockets for 1,370 candles. Later they were introduced into domestic interiors, but for long the orthodox method of illuminating the Romanesque and feudal keeps and halls was by means of torches, held by more or less ornamental brackets attached to the walls; a method that had existed in Republican Rome. Corona and candelabra when they came into general use were painted in gay colours and decorated with enamels and precious stones. Gothic chandeliers were so treated and often further adorned with sculptured figures. The same course was adopted with large suspensory lanterns, often very beautiful constructions of gilded metal or scrolled woodwork, the finest specimens coming from Italy. Early in the sixteenth century Venice was producing splendid chandeliers of coloured glass in floral designs. The cut-glass "lustre" chandeliers did not come in until much later. Meanwhile the Dutch were making good designs, plain but with graceful curved branches and central reflecting spheres, of iron, brass, and wood. Charles II became a great patron of these and was quickly imitated by his subjects. Many of these lamps had two or more tiers of branches. William III preferred the wood chandelier, but towards the middle of the eighteenth century they were made of silver. Then, soon after the accession of George II, central lighting became unfashionable and to the walls were affixed brackets and sconces of many forms, supplemented by small table candlesticks or tall, decorative torches in turned wood, or carved and gilded, also in metal. The brackets were greatly diversified, had one, two or more sockets, and later the brass or silver wall plate was replaced by rectangular, circular or oval mirrors, with curved, twisted, or spiralled branches. To these girandoles of the *ancien régime* the Empire added elaborately carved torches, held by brackets at an angle, and made of gilded bronze, or wood covered with stucco and gilded. Under the Neo-Classic period brackets of scrolled acanthus leaves, consoles, or carved figures came in. Chippendale was less robust and the brothers Adam sedately Grecian and Pompeian. That phase was followed by a return to the great central chandelier, often glass cut into spheres, and pendant prisms. These persisted with the advent of gas, though the general rule was gasoliers of metal, very often cast abominations, others of brass. Brackets were also introduced. Though some good designs were produced, not much can be said in favour of the gasoliers and brackets until after the appearance of electricity. The new illuminant, more intense, called for fresh study and brought about vast improvement in gas-lighting, chiefly by the introduction of the incandescent mantle. The art side also received attention, and although some of the floral examples were not good, as a rule very acceptable lighting

1 2 3

4

ITALIAN MEDIÆVAL DECORATION.

1 and 2 from soffits of arches, Church of San Francesco, Assisi, by Giotto ; 3 from chapel of Town Hall, Sienna, fourteenth century ; 4. details of painting from Sacristy of San Mian to Al Monte (near Florence), end of fourteenth century.

fixtures for both gas and electricity are now turned out in various "period" designs in metal (white and yellow and black), wood, glass, and china.

Illumination is an important problem whether regarded from the point of view of comfort, the hygiene of the eye (and consequently of the nerves and brain) or from the purely æsthetic considerations. Attempts have been made to hide the source of light by (1) using bowl forms of shades of opalescent glass, thin porcelain, sheets of alabaster or marble, (2) placing the lights in the ceiling and covering them with "bull's eyes," (3) placing the lamps, often of tubular shape, in a hollow behind the ceiling cornice. This last means illumination by deflected light, and all of them mean more or less diffused light. Not one of them is entirely satisfactory from the standpoint of the artist, nor do they find favour with scientists. Dr. P. G. Nutting, of the Westinghouse Research Laboratory, in a paper read before the Franklin Institute, said: "The golden mean for good average seeing is probably not far from 30 per cent. diffused light. If we view a landscape on an ordinary clear day through yellow, amber, or green glass, the view will appear very much brighter and more clear cut. The old explanation was that the yellow glass cut out the purple haze, but it does a good deal more than that—it eliminates the diffuse sky light in all shadows because those shadows are lighted by blue light, leaving the directly reflected sunlight almost unaffected because the blue in it is but a small part of its total luminosity. The consequence is that shadows are deepened and contrasts everywhere increased, producing a brightening effect. Viewing through blue glass has precisely the opposite effect. While cutting down brightness with an absorbing yellow glass may produce the appearance of enhanced brightness, added light may produce the sensation of lowered brightness. If a room lighted by high, well-placed direct lighting units be further lighted by a little highly diffused illumination, the sensation produced is one of lowered brightness due to increased brightness of shadows and general decrease in contrasts. In the black-tube experiment shielding the peripheral retina from light produced a sensation of increased brightness fifty to one hundred fold on the unshielded portion, although the total light entering the eye was much less. The proper proportion of direct to scattered light is readily obtainable in either artificial or daylight lighting. The lighting units must further be so disposed as to give a direction adapted to the service to be rendered. In art galleries the glossy surfaces to be viewed are plain and nearly vertical, hence high-angle lighting is indicated." He adds: "In short, the very best seeing requires an abundance of nearly undirectional light. The light from the sky through high, well-placed windows is very nearly ideal. Indirect lighting from numerous sources is very bad. Semi-direct lighting with units closely assembled, and at one side, is probably the best form of artificial lighting." But, as he pointed out, the really difficult problems in this class of lighting

are providing the proper ratio of direct to diffuse light and giving both the proper direction. Comfortable, acute vision requires that there be neither extreme high lights nor dense shadows within the field of vision, and that the details to be observed present sufficient but not too great contrast—that is, contrasts of over 50 : 49 and under 50 : 1. Indirect lighting will get rid of the shadows and extreme lights, but almost completely suppresses contrasts, particularly on glossy or uneven surfaces. Glossy surfaces it covers with a light veil of specularly reflected light, uneven surfaces becoming less visible by suppression of shadows.

Writing in the *Transactions of the Illuminating Engineering Society*, Mr. H. P. Gage says: "The use of colour in illuminating engineering may be divided into direct decorative effects, coloured illumination for æsthetic effects, and illumination for specific visual effects. The direct decorative uses are seen in the stained-glass windows of churches and in the colouring of illuminating reflectors and shades. Such decoration borders on the coloured enamel as is used in china and porcelain. Coloured illumination is used in stage lighting and to produce the much-desired warm tones in interior illumination. In these cases the light from the original source is filtered through either a coloured lamp bulb or through a coloured enclosed globe, or even reflected from a coloured reflector. The illumination for specific visual effects includes protection either of the eye or the work from harmful radiations. An example of the latter is the use of the red light for photographic purposes where the plate is not sensitive to red and the eye is. Protection of the eye from harmful radiation may consist in the removal of the ultra-violet, such as is met with in experimenting with the arc lamp or in arc welding. It is, moreover, possible, although the eye was developed for use in natural daylight, that in such daylight the radiation in the ultra-violet is harmful and that under favourable conditions it will cause cataract in the course of several years. Excess of visible or luminous radiation produces discomfort to the eye, and if the eye is continuously exposed to too great illumination, injury results. Intra-red radiation, when not accompanied by excess of ultra-violet or luminous radiation, is not generally regarded as harmful. It must, however, be recognised that such radiation is uncomfortable to the workers in low-temperature light sources such as glass and steel furnaces. Anything that causes continued discomfort to the eye in the course of years must result in permanent damage. In this connection it is interesting to note that the use of ordinary clear spectacles reduces the discomfort from such light sources. As aids to vision monochromatic light sources have been found to give the greatest possible visual activity. Such monochromatic light may be the mercury arc and a suitable glass; or the spectrum of white light shortened by filtering through coloured glass. The use of 'Noglare' and orange glass reduces the length of the spectrum to about one-half and one-fourth respectively. It appears, however, that the increase in visual activity is accompanied by a corresponding increase

in eye fatigue and, for visual comfort, the complete spectrum is most desirable. This seems reasonable because the eyes of the human race were developed in an illumination of natural daylight. For correct colour rendering—that is, the same as obtained by natural daylight—the light must have the same distribution of energy as natural daylight and must appear the same colour. Such artificial lights are the Moore light, the arc light, filtered through a checker board made of coloured glasses, or the light from a tungsten lamp filtered through suitable dyed gelatines or coloured glasses. Practical glass filters have been made which transmit approximately 15 per cent. of the light from the gas-filled tungsten lamp operating at 2,850 degrees absolute. This low transmission is an objection from the standpoint of the user, but is not prohibitive considering the high original efficiency of the gas-filled lamps."

Finally in the matter of artificial illumination it should be stated that as regards the quantity of light required, much will depend upon the predominating colours of the walls. In this connection the following table showing the percentage of light reflected from surfaces of various colours will be useful:

	Per cent.		Per cent.
White blotting paper	82	Dark brown	13
White drawing paper	80	Vermilion	12
Cream paper	56	Dark green	5
Light orange	50	Maroon	5
Yellow wallpaper	40	Dark blue	3·5
Light pink	36	Black cloth	1
Emerald green	18	Black velvet	0·4

A system for securing the utmost benefit from natural lighting, as suggested by M. Augustin Rey, formerly architect to the "Foundation Rothschild," for the erection of working-men's dwellings in Paris, should possess special interest for city dwellers. M. Rey points out that in growing towns, with their agglomerations of tall houses and comparatively narrow streets, it is almost impossible to ensure adequate natural lighting. His experiments were carried out in a moderate-sized room, not overshadowed, having one large window, which did not, however, quite reach to the floor or the ceiling. He found that the whole of the ceiling, the end wall, and over nine-tenths of the floor were badly lighted, while a small portion of the front walls for either side of the window of the lateral walls and the floor were in "obscurity." Translated into percentages, M. Rey's figures work out as follows: 44·93 per cent. of the surface was well lighted, 44·13 per cent. badly lighted, and 1·93 per cent. in "obscurity," i.e. semi-darkness. Therefore considerably over half the surface of the room is deprived of the purifying action of the sun's rays, and in cheap dwellings obscurity breeds dirt. The question is how to increase illumination by both direct and reflected light. The means proposed are decidedly revo-

lutionary, yet quite simple. To begin with, M. Rey insists that the windows should reach from floor to ceiling. His next suggestion is that the angles formed by the front wall, on either side of the window, and the lateral walls should be filled up with cupboards, the panels being placed at an angle. By this arrangement the front part of the room is effectively flooded with light, direct or reflected. Now comes the question of the back part of the room. If the room is almost square and not over large, all that is needed is to give the ceiling a gentle slope from the window to inner wall. If the room is a deep one, then he cuts off the angle formed by the wall and ceiling by means of a gentle concave curve. It is a parabolic curve, and M. Rey calls his new ceiling the "luminous ceiling." He finds that practically the whole surface of such a room is thoroughly lighted, only 0·30 per cent. being in "obscurity," and 44·13 badly lighted of the ordinary room. The cost of forming the "vaulted" luminous ceiling, the author declares, would not add a shilling a year to the rental of an average-sized room. The question of appearance has some importance; the room is better lighted, so looks larger and more cheerful; the dissymmetry is not apparent, for the slope and curve are very gentle, and the eye is not incommoded thereby, less notice being taken of a curve than of an acute angle.

It is certainly worth while experimenting with the proposal, for unquestionably the thorough lighting of rooms, especially in towns, is of the utmost importance hygienically. The problem, too, is not without its economic aspect, as the system might well be applied to the planning of showrooms and workshops, at all events so far as regards the "luminous ceiling."

Mirrors.—Mirrors have a legitimate use in decoration, both for their own sakes and because they are often extremely valuable in improving illumination. This is not always admitted by artists, nevertheless it is a fact that in seeking to design good decoration—that is to say, something that will be appropriate—we ought not to ignore the possibilities of mirrors. They are an essential part of the Empire, Adam, and Chippendale styles, wherein they are employed both purely for their decorative value and also for architectural reasons. But they can be used outside of these periods. For instance, mirrors can be legitimately used as integral parts of an interior decorative scheme, either to enhance the value of certain architectural features or to rectify from the optical point of view some defect of planning or construction, whether these be accidental or imposed by circumstances. Occasionally mirrors may even be employed effectively in relation to the prospect as seen from the windows. It is often desirable to blot out the scene altogether, but this cannot always be accomplished by means of stained glass. Again, to increase the display value of a show-case or shop-front. However, it is quite clear that whatever the motive for their use, the greatest discretion is needed. Unnecessary or too lavish a display

easily becomes garish. We see this in a room lined with gilt-framed looking-glasses. It produces a vulgar, "cheap" appearance, which also results from the unwise placing of quite small mirrors. When the Turks placed little disc, crescent, and star mirrors amidst their mosaic friezes or their stalactic ceilings, they introduced a meretricious note into the Saracenic and Persian work which they had copied, because it introduced mere glitter without sufficient reason.

An instructive example of the right use of mirrors can be studied at the Sir John Soane Museum, Lincoln's Inn Fields, London. There the small square breakfast-room, built in a court, has a flat-domed ceiling, with painted glass lantern. In the four coved pendentives are fairly large circular mirrors and eight more at a slight angle round the base of the lantern. The reflections from these are sent back from the mirrors on the panels of the six doors. There are several good points in this treatment: it enhances the appearance of both spaciousness and cosiness, while lighting is greatly improved. In this case, plain glazing would have had the disadvantage of giving a view of ugly confining walls, while glass would have been too cold. In the scheme adopted we have the delight of light filtering through the coloured glazing, while the colour defects are dispersed by the numerous reflectors.

Modifications of this method can be applied with advantage to small and dark rooms. Sometimes it is sufficient to have bevelled or faceted mirrors for the shield plates of bell pushes or bell lever pulls, and for the door plates, keyhole guards, and handles, though usually it is necessary to supplement these with a few small well-placed mirrors, which may take the form of lighting sconces. Other possibilities are the placing of moderate-sized circular mirrors in the four corners of the room in the angles formed by the walls and ceilings, or we may place long, narrow strips of silvered glass at frieze-level over the chimney-piece, over the doorways, and over the windows, the last-named at a slight angle, so as to deflect the light downwards. These strips can be set in narrow gilt or painted frames, merely plain bevelled, the bevel replaced by slanting strips of framed mirrors (whereby multiple reflections will be obtained), or they may be decorated with back-painting or etching to harmonise with the other decorations.

A useful way of dealing with windows in dark walls, corridors, and on staircases is to provide them with a frame projecting slightly outwards, glazing with a sheet of looking-glass and side strips of plain or suitably tinted glass—rose pink, amber, crimson, or lemon yellow. This treatment will add immensely to the effectiveness of both natural and artificial lighting, while effectually blotting out the sight of court or blank walls.

Mirrors, circular or otherwise, can be placed so as to reveal awkward steps, angles, dark doorways, and similar pitfalls. If suitably placed in alcoves, in conservatories, or other similar situations, with a view of entrance doors, pillars, or other admired features, the effect of endless

vistas aimed at in Louis-Quinze, Empire, and Georgian styles will be reproduced. See Plate XIV.

It is to be noted that a convex mirror will give an expanding (though distorted) view, a concave one a charming diminishing view, and one with an edge bevelled or faceted at various angles a broken but on the whole an expanding view. Advantage can be taken of these phenomena to subdue or emphasise any feature of plan or construction. If this is done with care and taste the trouble is often worth while.

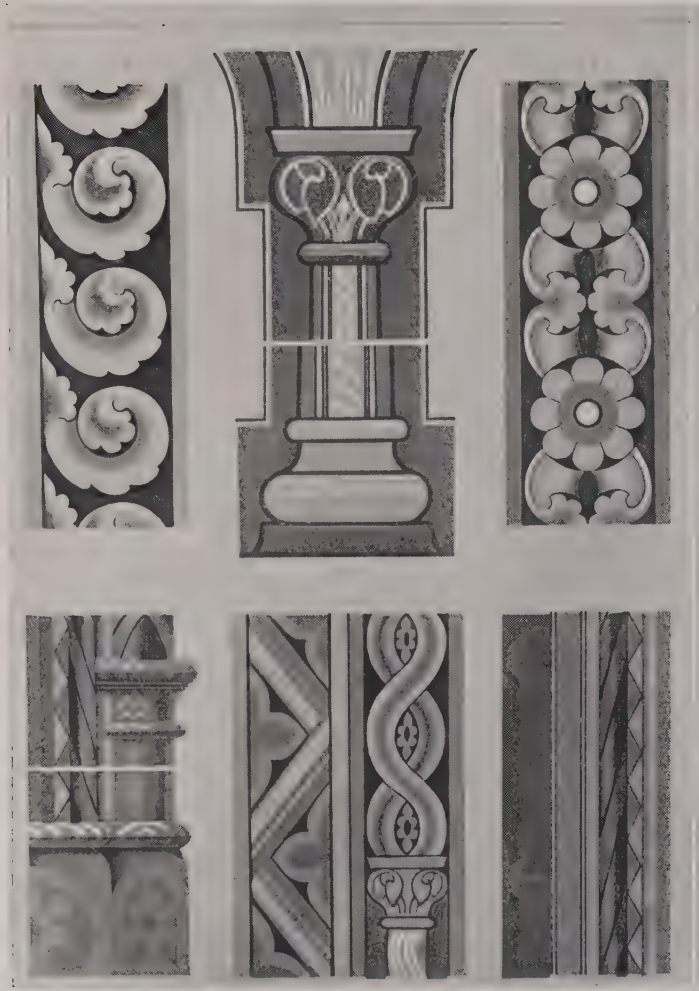
Probably the most grandiose example of this method is to be seen in the barrel-vaulted Hall of Mirrors in the Palace of Versailles. This hall—240 ft. long by 35 ft. wide and 42 ft. high—is lighted by seventeen tall arched windows, and opposite each of these, in niches, are long mirrors in gilt frames, which reflect the glorious parterres and garden architecture outside.

But the more intimate charms of the mirror, bevelled and faceted at varying angles, can be enjoyed at Hampton Court and other mansions of the Carolian, William and Mary, and Queen Anne periods, where, placed on the panels of the deep-sunk windows, the mirrors give fairy-like repeat visions of the gardens and terraces as seasonably they change from a sea of many-shaded greens to the riot of floral colour, the russet tones of autumn, the glitter of winter snows and frosts. Where such effects as these can be produced the decorator is certainly right in calling in the aid of the silvered glass reflectors.

Nothing can be said against the practice of bevelling the glass or setting the larger sheets in narrow strips placed more or less on the slope in such a way as either to project or recess the mirrors. They aim at attaining special effects, just as in the use of the flat, the concave, or the convex. The use of back or surface painting and etching is on a more debatable level. It is apt to appear like irrelevant over-elaboration unless very delicately handled. On the other hand, sometimes the colouring and frosting, if the pattern is appropriate, will blend the mirrors with their surroundings. This is especially true when we are dealing with such things as windows, friezes, and door panels, when, as a rule, the setting should not be emphasised. Even greater caution is required in employing plain coloured glass. Amidst certain surroundings bevels and facets of bright-coloured glass looks extremely well, but there is more danger when the quicksilver is given up for gilt or coloured foil. That rarely looks well except in high coved and top-lighted ceilings, and even then good taste rejects its use.

For such fixtures as cabinets and china closets mirrors can be employed to line the tops, sides, and backs of some sections in order the better to display art treasures of one kind or another, such, for instance, as a painted Greek vase. Thus a narrow corridor or a small room can be lined with mirrored cabinets, which saves space and gives opportunity for the decorative disposal of collections.

This treatment is also suitable for show-cases, which brings us to

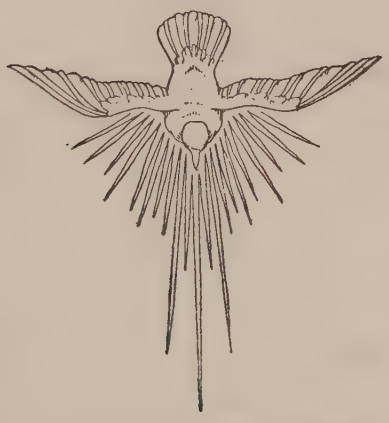


MEDIÆVAL DECORATION.
In pinks, greens, greys, light blues, yellow, and gold.

ITALIAN RENAISSANCE.
In red, black, gold, yellow, and blue (sixteenth century).

the question of shop-fronts. Certainly in this connection there is a temptation to an abuse of the use of mirrors. They should not be employed for the mere glitter and glare—for instance, as the background for the lettering on a fascia. But they are in their right place as panellings for the show-window, when it is desired not only to make the most of the lighting, but to give side, back, top, or bottom views of any article, be it a lady's costume, a piece of furniture, a choice example of the goldsmith's, silversmith's, or potter's art. The same display value of mirrors has to be considered for the interior of shops, and should be studied by the architect and decorator, who would often be in a position to correct the too-narrowed ideas of the shopfitter expert. Proper balancing of the reflecting-surface masses and good framing will go far to correct the crude results obtained by shop-fitters and their uninstructed clients, who are usually so intent on the immediate object as to lose sight of the effect presented as a whole.

Enough has been said to show the importance of lighting and the use of mirrors in decorating, and why these should be taken into account when planning out schemes. The subject is admittedly a difficult one, as only general rules can be laid down, which must be more or less modified according to the conditions under which they are applied. But lighting is essentially a part of decoration, and an ignoring of this fact often leads to the wasting of the most elaborate schemes and artistic skill.



DOVE OF THE HOLY SPIRIT

CHAPTER IV

PERIOD STYLES: EARLY PERIODS

It is necessary for the decorator to study ornament as applied to architecture in different periods and countries, for, as we have already pointed out, art, and especially decorative art, is a thing of slow growth, whose beginning goes far back into the dim past. But while every era and clime has a characteristic stamp of its own, succeeding ages have been influenced by the past, and thus the canons of decorative art have been established. Not only so, but we have inherited from the past and many countries numerous forms, such as the rosette, anthemion, fleur-de-lis, cross, swastika (or cramponed cross), meanders and borders, which have become common property, and appear, more or less modified, in all modern styles. So that, not only to be able to understand our own styles, but in order to be able to design with freedom and success we must be acquainted with the archæology of the subject.

Moreover, it is often requisite to reproduce the decorative style of any given period, modifying as may be necessary to meet modern conditions. But such modifications should always be carried out with care and due regard both to the past and the present. Anachronism, the introduction of motifs, perhaps of colouring, are inevitable, but they should not be too glaring, that is to say incongruous, which would be unpleasing to the sense of vision. A certain amount of anachronism is undoubtedly inevitable, and not always to be feared, if the changes introduced are harmonious to the surroundings. This ability to introduce modifications and successfully, without any jarring effect to artistic taste, can only be acquired by obtaining familiarity with the period under review and by having a general idea of the progression and diffusion of decorative art. Such familiarity is, of course, best obtained by a study of actual examples, or at least of such representative pieces or reproductions of existing monuments as may be seen in museums. For this purpose our museums and libraries are invaluable. It is possible, however, to give a succinct account of the different styles, and to set down the outstanding features of colour and schemes. This and the three succeeding chapters have been written with the view to afford that general survey, and also a body of information as to detail that will serve to refresh the memory by providing either examples or rules.

At the outset it will be seen that the decorative styles of any given period cannot be studied intelligently without possessing some know-

ledge of the architecture that it served to ornament. For, as we have said in the introductory chapter to this section of the book, decoration should be allied to the architecture, ornament an outgrowth of the building itself, for it is the clothing of the structure and should be appropriate to it. We see that this is actually the case when we come to study the antique arts, and witness how adornment varies as changes come over the methods of building.

A decorator must, therefore, possess a knowledge of architecture in order to understand his own branch thoroughly. And then, too, he is often called upon, in carrying out his work, to represent pictorially many of the structural features of a period. To instance a few of these cases, we may mention the painting in monochrome or in polychrome friezes, architraves, pilasters, arcading, colonnading, etc. To be able to do this we must know the forms, proportions, materials, and possibly also the colouring. So we have prepared our account of each style with a few brief notes on the architecture of the respective periods.

Egyptian Decoration.—Egyptian architecture of an official and religious character, which is the only phase of which we possess any distinct knowledge, was massive and carried out on a grand scale. What first concerns us are the columns. They were extraordinarily diversified in their several dimensions and decoration. Yet all of them are direct representations of vegetation, mostly of the papyrus, consequently many of them are triangular; even when we have a representation of a circular bundle of papyrus, the triangular shape of the papyrus reed is not forgotten, but is indicated by three vertical raised lines, dividing the shaft into three sections. These lines are also seen, carved or painted, in the rectangular and octagonal columns. Columns are frequently ringed by a series of broad bands. The base is not generally elaborate; sometimes it goes down direct to the ground without widening, at others it expands, representing the root; and is often adorned with palm leaves. The capitals are extremely diversified, though usually in the form of a truncated cone reversed, carved and painted to represent the papyrus bloom or swelled into the shape of lotus buds or flowers, in the latter case the petals expanding from the calyx. Other columns are complete representations of the palm tree, with notched shaft and feathery-leaved capitals. In later architecture capitals are piled on capitals, two or more deep, with a loss of dignity and strength. Columns and pilasters form a conspicuous feature of the buildings.

The walls are divided into tall dado, middle section, and deep frieze, generally ornamented at the top with feathers, one of the symbols of sovereign power and of immortality.

Doorways are rectangular, but generally with inward-inclining jambs, with curved section towards the lintel.

Obelisk and pyramidal forms prevail in many details. So did the pylon, or isolated gateway, with inwardly sloping jambs and horizontal lintel, which represented the gateway to the other world. The heavens

are often represented by a horizontal line supported on a series of pillars. The walls and columns are covered with carving, in cavo-relievo, or impressed in a hard plaster, finished with a glossy surface. But painting is the general form of mural decoration.

Besides the extraordinary range of ideographic hieroglyphics, there is a wide range of decorative motifs. Amidst these plants are conspicuous. They include the lotus, elliptical buds and open calyx with rounded petals, and the bell-shaped papyrus, both of which are shown on long stalks, and often interlaced; lilies, date palms, tamarisks, reeds, etc. Among other purely decorative designs are those which may be classed as geometrical, including squares, diamonds, spirals, wave and chevron lines, vertical and horizontal crossed lines of the different colours (evidently representing matting), scaled surfaces (which may represent the scars on a palm tree trunk or feathers, the outline marked by fine lines). Everywhere we see the winged solar disc, or its symbol the scarab, with expanded wings, or the vulture, holding in its claws a signet ring or a sceptre. Wings are long and narrow, with horizontal upper line, the lower gently curved at the tip, the feathers arranged in successive horizontal layers, almost vertical in division. The same type of wing is used for all creatures and is a compromise on that of the beetle and the vulture. The solar disc is constantly surrounded by one or two hooded snakes. These snakes also appear alone, or in association with the ankh (tau cross surmounted by a circle), representation of the key of life, and sometimes form part of the head-dresses of gods and goddesses. All Egyptian ornament is shown as flat, without shading, so it is really decorative, not pictorial. Pictures themselves are drawn as plan-elevations, ignoring perspective, and showing more than the eye could actually see from any point of view. These paintings, however, except in religious buildings, did not form a conspicuous part of mural decorations. In these pictures, as well as in general symbolical ornament, we see the Egyptian gods and goddesses sometimes represented as animals, sometimes as human beings with special attributes, and at other times as human beings with the heads of animals on their shoulders. Thus we have the luck-bringing child-protecting ibis, and the ibis-headed god; Horus, the sun god, represented as a hawk or a man with a hawk's head (and his other attribute is the scarab beetle); the cow, or cow-headed goddess of plenty, is sometimes shown with a horned head-dress, or with the crescent moon, which may sometimes enclose the full moon. Then there is the jackal and jackal-headed god, shown holding a pair of balances. The vulture is also a sacred bird, sometimes shown with outstretched wings as mentioned, placed over doorways, or symbolised by the feather or feather sceptre. But sometimes birds are employed as a means of recording the passage of time; for instance, when two or more are held by a string attached to their legs and are shown in flight, they represent the passage of two or more years or eras.

Geometrical designs and hieroglyphics fill wide spaces and panels,

or appear in bands treated as friezes and borders. As a rule the treatment of both detail and the design as a whole is symmetrical, all parts evenly balanced, and, although graceful curves are admitted, the general effect is stiff and austere. All plant forms radiate from a central stem, the branches or leaves opposed one against the other or placed one above the other on opposite sides, but always each pair equal in size. Symmetry, indeed, is a characteristic of the style.

The general aspect of the style will be gathered from Plate II.

In interiors the dadoes are often a mass of crossed lines (vertical and horizontal or diagonal), scaled or covered with a trellis design. Above the dado would come a broad border with lotus buds, flowers, and heart-shaped leaves, papyrus bells and other blossoms, or plant forms placed in stiff rows, upright or at an identical slope. The same arrangement as on the dado is found on the frieze, with the winged disc, and scarab, vulture, uræus, hooded snake, or other symbol over the doorways. The ceilings were either flat, divided into panels or coffers by beams, or were covered with representation of matting or woven fabrics. In some cases they were painted to represent the starry sky, gold or white rayed spots on a dark-blue surface.

Much of the Egyptian ornament was applied by means of incised carving, which was almost the rule as regards hieroglyphic writing; often, as we have said, of the cavo-relievo type, the carving appearing in a sunken panel so as to be level with the rest of the surface. The ordinary sunken designs were sometimes filled with coloured compositions. Applied modelling was in low relief, almost flat, like the carving. Both stone and brick were painted, but for the finer work the surface of walls, ceilings, and columns were covered with a form of gypsum plaster, which was then painted, the whole drying with a very hard and highly polished skin. This is a characteristic touch in Egyptian decorative methods. It was applied to wood as well as to stone, and we see it on furniture, as exemplified chiefly by their coffers and coffins.

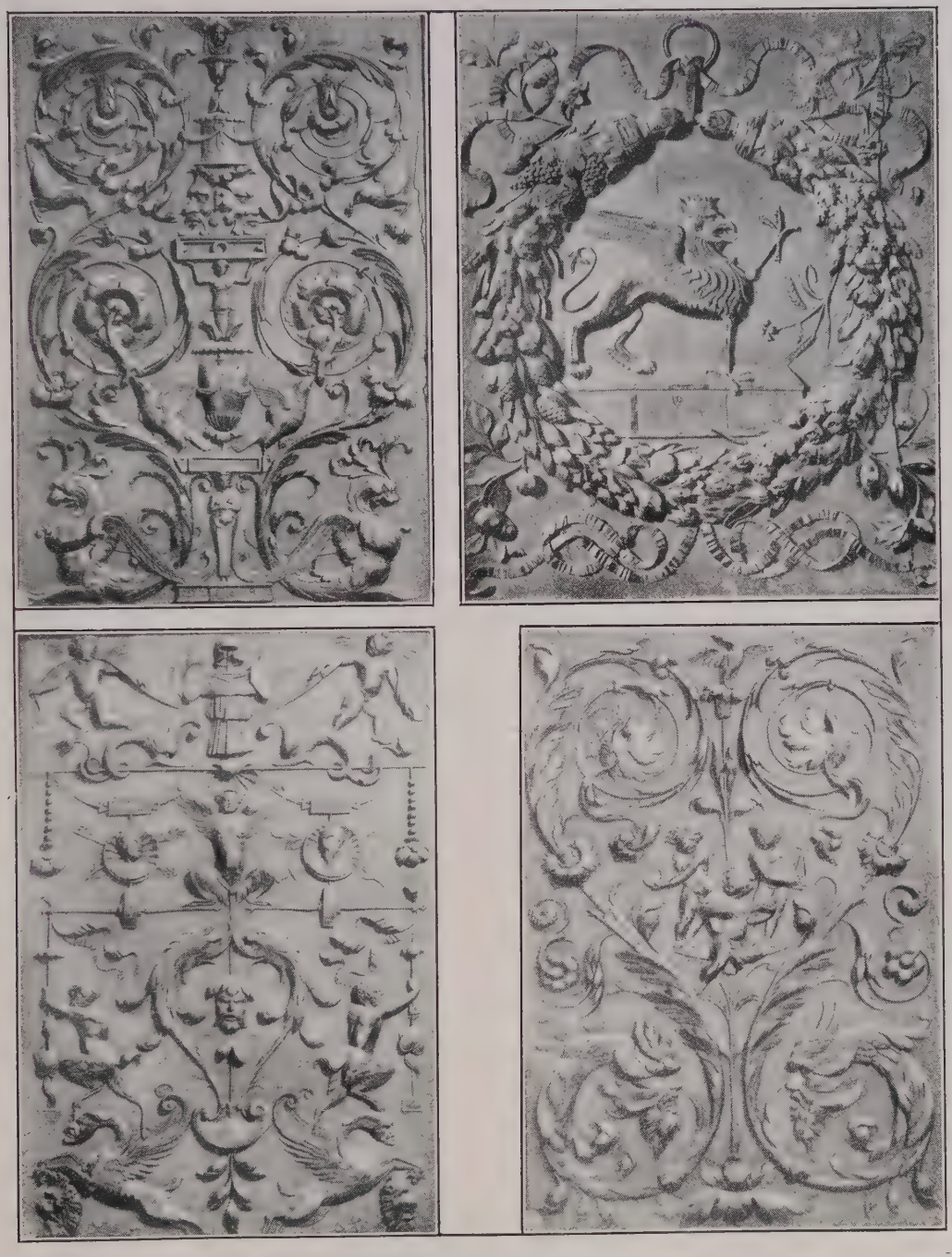
The colours used in early times were red, blue, yellow of a very bright tone, with black and white to define patterns. Later, in the Ptolemaic period, green was introduced for the leaves (which had formerly been blue), also purple and brown. With this expansion of the palette we find a loss of brightness, a lowering of the tone of the primary colours. Gradually the range of decorative motifs becomes more extended, when Greek and Persian and Arabic influences show themselves.

To gain an idea of the blending of colours in later Egyptian work, turn to Plate II. The first figure is a combination of squares divided by white lines, showing alternately a blue and yellow flower on a red background and a small red square with yellow border, on green with yellow border, on blue. The zigzag matting is blue and green, the latter with lines. The reversed papyrus flowers have green calyx with blue petals, the bud shows a blue stem with red ball. The zigzag is green with

black lines and one yellow stripe, while the diamonds are blue with yellow flower. On the next line we have red, yellow, green, yellow chevron bands, and a white flower with blue circle and red centre, alternating with white petals, red circle, and blue centre. The small chevron bands are blue, red, white, red, and green. In the next design we have a green square, bordered white with yellow wheel or maze design, with red between the spokes; the key-pattern maze being yellow with red lines. Next to this is a red band with white zigzag band; then black, yellow with black lines, and zigzag bands of green, yellow, blue and white. The top of the first capital is coloured in dark blue-green and bright green, with perpendicular bands in the same shades, succeeded by circular bands of white, green, white, red, white, and blue with white stars. The top of the middle capital is a series of hieroglyphics in green, white, and yellow, with calyx in the same colours, and below thin rings of red and green and a white shaft. In the third the hieroglyphics are carried out in white, yellow, and red, next is a band of white, then a matting design in green, yellow, and red, circular bands of green and yellow and perpendicular bands of red with white stripe, green and yellow with thin black line.

Chaldean Decoration.—Chaldea was a land of brick buildings, so both exterior and interior walls were plastered, painted and decorated with incised or modelled designs and inlays. There was very little sculpture, but the slender columns had a circular shaft covered with scales to represent the scars left on palm trees by fallen leaves. The capitals were composed of four prominent volutes not unlike a primitive form of the fleur-de-lis. The base was treated in the same way. Walls were frescoed, provided with sculptured and modelled dadoes, and painted with frescoes on the upper part. The colours were the sacred seven, those of the rainbow and the planets: black, white, purple, blue, orange, red and gold, frequently used as washes in broad strata. The decorative motifs were spread-out trees, flowers of conventional form, the solar disc under different forms, stars and figures.

Assyrian Style.—Decoration was carried out in a lavish manner by the Assyrians, in which both form and colour played their parts. The peculiarities of the architecture must be taken into consideration. Rooms were long, comparatively narrow, and very high; occasionally vaulted, and the cupola not unknown, though the roof was flat. The column was massive, circular, with circular capital having a heavy ovolo moulding between two string mouldings, the middle part often decorated with counter-changed wave patterns. It therefore differed widely from the more primitive Chaldean type. Though there were tall, broad doorways, there were no windows, lighting, apart from the doors, being indirect, by means of cylindrical bricks placed high up in the walls with an outward slant. Nevertheless, walls, doorways, and ceilings were covered with relief carving or modelling, colour and inlay. In many cases the doorways were flanked by the characteristic winged bulls or lions with human faces, having the plaited beards and manes



ITALIAN RENAISSANCE.
Sixteenth century, Arabesque panels.

also seen in the sculptures of royal personages, in ceremonial processions, hunting and battle scenes, which were favourite subjects for mural decoration. The carving was often on the solid stone, but rooms were also covered with a hard stucco over the bricks, which was modelled, in both cases the designs being painted. Mosaic decoration was also used, as well as a facing of painted bricks. Relief carving was accompanied by deep borders, or divided by wide panels, covered with designs. A favourite method of treating backgrounds was to cover them with a diagonal diaper of slightly raised scales, a motif taken from a pine-cone, which appears to have been held in honour in connection with tree worship. At all events the pine-cone makes frequent appearance in decoration either as a border, placed in a row as though growing from a horizontal branch, or in the hands of sculptured or painted figures who use it as a sprinkler, carrying in their other hand a small pail, broad at the base, containing the sacred water. The lotus flower and bud, especially the latter, is common, so are eight-leaved rosettes with petals and corona of different colours; trees, among them the treasured pomegranate, are shown with central stem and branches spreading out on each side, nearly horizontally. The vine, however, is treated more realistically, the branches spreading all over a background covered with foliage and grapes and showing the spiral tendrils. Palm trees are rarely of the date kind, except as part of a background in processional subjects, but usually of the dwarf palmette type, with club-like centre and radiating leaves. The rosettes sometimes appear to blend into solar discs with many rings and radiations. Other pateræ are like bosses. The solar disc as a rule is provided with expanding feathered wings and fan tail. Discs and pateræ of all kinds, like the lotus buds, are often placed in sunken coffers with ornamental mouldings. Another peculiar motif in borders is the step-like ornament. The colouring was often vivid, but for purely decorative purposes a preference was shown for blue and yellow, both of rather pale shades, but clear and bright. Peculiarities, however, are that the dadoes on walls, piers, and columns (from 2 ft. to 3 ft. 4 in. high) were painted very dark, even black, and that it was customary to paint each flower a different colour: black, white, red, white, in the order given.

Greek Style.—We are in the habit of speaking about Greek architecture and ornament as though the style was something definite and easily definable. As a matter of fact, Greek style was of slow growth, and constantly changing. In the main, however, it may be described as based, so far as carcase is concerned, on a sense of proportion in the use of horizontal and perpendicular lines and the adaptation of ornament to the rôle of assisting and accentuating structural requirements. The column is the centre of the design, circular, straight, or diminished, with base (except in the Doric), shaft, and capital, supporting a well-defined entablature composed of mouldings, deep frieze, and projecting cornice, capped by a triangular pediment. The columns are often

fluted or reeded, offering opportunities for decoration in the hollows; mouldings have varied contours with an endless variety of ornaments for the hollows; the capitals are voluted, foliated, floriated, adorned with sculpture; and more ornamentation is found on the frieze, the tympanum of the pediment, and the considerable flat spaces of walls, cut up by few openings and these nearly always rectangular.

Much of the ornamentation is based on survival of structural details; as in the dentils (ends of rafters), guttæ (pegs), pateræ and bosses (pegs and carved beam ends), abacus (flat bracket or table for the superstructure), and so on. Next we have the vegetation forms, as in the acanthus leaf, the palmette, the anthemium or honeysuckle buds, the rosettes and the encarpæ or swags, many of these highly conventionalised, but always true to type, in spite of the exaggerated volutes, the spirals and the conspicuous, expansive mixed growths, later to be misnamed arabesques. From the animal kingdom we have the bucrania, the skeleton ox head festooned with flowers, evidently derived from the sacrificial altar. It is interesting to watch the evolution of many of these motifs. Among the undated fragments of the Mycenean civilisation we find roundels with concentric circles and spirals, derived from local fossils and shells; the squid or octopus appears with its sack-like body and curved tentacles; the hippocampus, or sea-horse, with bony equine head, small pectoral fins, and curving tail, is there. It reappears on the friezes of Grecian temples and gave rise to that curious company of fish-tailed horse, hippocentaur (horse with man's torso and head), hippopod (man with horse's legs) and hippogriff (half horse, half griffon). Here we can see the early types of the wave forms, borders and mouldings; a recurring chevron, or an undulated line with equal semicircular or semi-oval depressions and elevations, or the wavy line with voluted crest, all of which were to be beautifully developed by the Grecian artists, and out of which was evolved the fret and meander in their many variations, just as the rope suggested the cable moulding and the twining creepers gave rise to the guilloche. Here, too, are the reticulated and diagonal nettings, the chequers, crescents, and stars and much else.

In spite of these continuous patterns and flowing lines it is to be observed that Greek ornamentation does not clothe, in the sense of providing a covering, uniting mass; rather does it accentuate the horizontal, perpendicular, and diagonal lines. This is true whether we are considering sculpture, incised, in low, medium, or high relief or in the round, or inlay or painting. It is stratification, but so nobly conceived as a whole that we derive a satisfying sense of completeness in contemplating the structure with its embellishments. Yet this completeness, so far as decoration is concerned, is not derived from hard-and-fast uniformity. The reverse is the case. There is endless diversity. In sculpture we have the idealised human and animal forms, grouped and adjusted to the space to be filled, we have the strange array of

humanised and marined monsters, the grotesques; creatures evolved as though they were the flowers and fruit of scrolled and involuted vegetation. To understand this we need only note the different treatment for a metope (the flat spaces in a Doric frieze lying between the triglyphs or vertical fluted bands) and a tympanum (the triangular space in a pediment). In the one the figures are treated naturally, in the other they are so grouped that we have upstanding figures in the centres, and seated or crouching figures on each side. Other ornaments are dealt with in the same way. Or again the handling of the columnar figures such as the majestic Atlantes (representations of Atlas), graceful caryatides and canephores (young women, the latter with baskets on their heads, filled with flowers and fruit), the Persians, sometimes complete, at others with pedestal or foliated terminations, which are used in place of pilasters or painted to represent them. Without these accommodations Greek ornamentation would lose half its distinctive character, for adjustment is the true keynote here. The underlying principle of ornamentation is strict symmetry, as exemplified by the meander borders, the exact dualism of the honeysuckle device, and so on. But in broader effects symmetry is attained by means of balancing, though within a strictly limited compass. Thus two columnar figures, one on each side of a doorway, may be shown in different attitudes, and with different attributes, but will be of equal bulk and outside measurement as to height and breadth. The curves of plants and waves are free, but are measurably similar in dimensions, unless, indeed, there is progressive increase or decrease in order to fill a given space, or if placed at a considerable height in order to preserve the semblance of continuity. In contrast to the rigid lines of the entablature and mouldings there is the entasis (or swelling out) of the column shaft, the roundels of pateræ and rosettes, the curves of volutes, spirals, and charming drooping of the encarpa or swags, which may be single or in festooned groups, conventional or naturalistic. In association with sculpture and carving we have surface decoration, which includes incrustations of marbles, wood, and precious metals, ivory, etc., monochrome inlays, and polychrome mosaics. Colour is not reserved for the subject paintings on walls, but for the decorations, flat or carved, as well as for the statuary. This is particularly noticeable in the elaborate mouldings, forming borders, etc.

In order to understand the Greek and Roman styles it is necessary to have an idea of the orders of architecture. Moreover, the forms and dimensions relating thereto will often be needed in carrying out decorative work. We constantly find arcading, colonnading, vaulting represented by painting, and the pediment in modern work is probably more often shown pictorially than actually carved or built up.

Orders.—There are five Orders of classic architecture, the first three being Greek, the other two Roman.

(1) The Doric is the oldest of the Orders and was derived from the

East. It appears in the Dorian cities about the seventh century B.C., and later in Rome. The column has no base, is short and thick, diminishes sharply from top to bottom or has a swelling (entasis) in the middle, is fluted with twenty channels, cut at the top by one, two, or three grooved rings. The capital, which should be as high as the radius of the bottom of the column, is composed of an abacus, an echinus (a convex moulding with gently swelling curve), and annulets (or rings) next to the column. The frieze divided by alternate triglyphs (projecting tablets with three perpendicular projecting narrow bands—glyphs) and metopes or flat panels, the latter often being decorated with carving or sculpture. The intercolumniation is determined by the number of triglyphs. The Order is generally massive. Roman Doric is rather lighter, the columns eight diameters high, sometimes placed on a plinth; in the capital an ovolo is substituted for the echinus, the annulets are replaced by astragals and an ogee moulding is added to the abacus.

(2) The Ionic Order was introduced by the Ionians of Asia Minor and is a refinement on the Doric. The column is lofty, the base is composed of a torus and two scotiæ separated by many smaller mouldings, the capital consists of a decorated abacus and below of lamina ending in four volutes, projecting front and back beyond the column. The frieze is continuous and decorated with foliage or sculpture. Intercolumniation is wide. Roman Ionic is heavy, the capital especially being overcharged with ornament. The Ionic column was much used in the seventeenth century and also in the eighteenth, when it was often surmounted by a Corinthian entablature.

(3) The Corinthian Order is a richly decorated, elegant style. The column is slender, generally diminished and fluted; the Attic base, composed of three tori and three scotiæ divided by fillets, stands on a square plinth; the capital, ball shaped, has two tiers of acanthus or olive leaves, with small stalks (caulicoli) rising above and forming four very small volutes, supporting the abacus, which is scooped in profile and also hollow, describing a concave curve. The capital is subject to considerable variations within these limits, being much decorated. The entablature is elaborate, with well-formed, decorated architrave, a continuous frieze, plain or ornamented with foliage and sculpture, and a complicated projecting cornice, the lower member often composed of dentils. This Order was especially esteemed at the Renaissance, and has been largely adopted in modern work.

(4) The Tuscan, or Rustic, is a debased Roman rendering of the Doric. The shaft is plain, cylindrical or diminished; the base, resting on a square plinth, has a torus moulding; the capital is composed of an astragal, a smooth neck, and an ovolo; the abacus is cut with an upward slant and often has a projecting fillet beneath the architrave. This has a lower and upper smooth fascia divided by a fillet, a projecting tessera moulding forming the base of the wide, continuous frieze;

TUDOR (ELIZABETHAN) PANELLING AND CARVING.

TURKISH CERAMIC DECORATION.
In pale blue, green, and brown.

the cornice is generally composed of a cavetto, ovolo, corona, cyma recta, and fillet.

(5) The Composite Order is, in general, a combination of the Ionic and Corinthian. It has the same proportions as the latter and the same capital, with the exception that the caulicoli are replaced by the Ionic volute, one at each angle, and the echinus. It is a very ornate Order and was much favoured at the Renaissance, partly for this reason and partly because it was so often associated with the arch, an addition which is one of the distinguishing marks of Roman from Greek architecture.

In Renaissance and Neo-Classic architecture the use of different Orders for succeeding stories was frequent. As to this Sir William Chambers says: "When two or more Orders are employed and placed upon each other in a building, the law of solidity requires that the strongest should be placed lowermost, wherefore the Tuscan is to support the Doric, the Doric the Ionic, the Ionic the Composite or Corinthian, and the Composite the Corinthian only." But this is very far from always having been observed.

Roman Decoration.—Roman architecture is at once more solid and more lavishly decorated than the Greek, which can be seen in the two Orders—the Tuscan, a rude form of the Doric, and the Composite, a compound of the Ionic and Corinthian. Abandoning the practice of sheathing thin columns with slabs of terra-cotta (a method also prevailing among the Etruscans) about the third century B.C., they were the first to combine the column with the arch. They employed marble, stone, and bricks, the last usually a kind of tile 1½ in. thick and of varying sizes, and contrived to treat them decoratively, the bricks of forming courses among rough stone and rubble, forming archivolts, etc. They covered surfaces with carving, sculpture, flat and modelled stucco, mosaics and painting, in all of which they had many variations. Capitals were decorated with large acanthus leaves of flowing lines, intricate volutes often verging into winged horses, dolphins, prows of galleys, etc. Friezes were a mass of decoration between architraves and cornices of complicated mouldings. Their foliage was of three main types. In banding and wreathing (constant forms of ornament) the leaves and flowers were of natural form, but carved and painted as compact, rounded masses, leaf over leaf in orderly manner, often entwined with ribbons. For borders, pateræ, and other special positions, conventionalised foliage, rather flat and erect, like the lotus, the palmette, anthemion, and rosettes, were used. They also introduced into these wreaths bandings and borders, laurel (bay) leaves, oak leaves and acorns, olive leaves and fruit, ivy, poppy leaves and flowers, myrtle, aloes, roses, palm branches and others. Generally, however, the leaf forms were highly scrolled and voluted, like the acanthus leaf, often mixed and nondescript varieties introduced, all springing one out of the other out of one stem, producing a running, flowing pattern, covering rectangular panels, bands, or

vaultings. This was the fantastic type of ornamentation which was so successfully imitated by the Saracenic artists and became known as arabesques. But the Romans went farther, for leaf, bloom, or tendril would sometimes entwine, at others actually merge into human faces, busts, and figures, or into animal forms, producing those grotesques which are so characteristic of later Roman decoration, and proved so irresistible to the Renaissance workers. Among these extravagances would be small birds and butterflies to add to the gay colouring, which was not always true to nature. Roundels and pateræ were also treated with the same freedom: there were those formed of round-petalled flowers, others of acanthus leaves, of round convex bucklers, of masks, or of a curled animal. Among the ornaments employed are masks; symbols, such as thunderbolts, caduceus (the winged rod, entwined with two snakes, of Apollo), talaria (the winged sandals), thyrsi (Bacchus's sceptre entwined with vine leaves and grapes), tripods, the horn of plenty or cornucopia, the trident and bident (three- and two-pronged harpoons), arms and armour (singly or in trophies), the rudder, oar, and galley's prow, corona of different kinds; mythological personages, winged victories bearing the palms and laurel crown, Fame with the trumpet, muses, and other characters; and such animal forms as the eagle, lion, wolf, horse, winged and marined horses, centaurs and other fabulous creatures. The human form was magnificently treated in low, medium, and high relief, in the round (including the pillar telamones, caryatides, and termini), but also grotesques, as in the satyrs and the pigmies, which seem akin to the gnomes and other dwarfish creatures to be found in the traditions of most lands.

Interior walls were usually divided into three sections: dado, middle, and entablature. Dadoes were usually dark, even black, with simple geometric designs. The middle, painted purple, green, blue, or yellow, was adorned with landscapes, seascapes, mythological subjects, battle scenes, scenes from the arenas, pastorals, floral conventional designs, in which temples, tripods, arches, and alcoves appear. These were often framed by narrow panels filled with scrolls, festoons, trophies, grotesques, or separated by candelabra. The entablature was elaborate with sculptured or painted frieze and projecting mouldings, in light colours. However, the colour schemes were often reversed, especially in the later periods. The ceilings were flat, divided into panels by beams or modelled stucco, coved or vaulted, small coffers of various shapes being formed and these, together with the spandrels, filled with foliage, figures, and grotesques, in relief, mosaic, or painting, carried out in encaustic, fresco, tempera, or sgraffito. A favourite device, which we see revived in Italy of the Renaissance, was to cover wall and ceiling with the trailing vine, sometimes, as in Assyrian ornament, shading a pergola in a natural way, more often carefully trained over trellis work, with various-shaped openings at regular intervals, filled with painted views, or through which faces peep. Pompeian ornament presents a curious mixture of the

rigidly, fantastically conventionalised motifs, in which the prototypes are difficult to discern, with the boldest realism, often incongruously applied. Colours are strong, but the tertiaries prevail; maroon, for instance, being preferred to bright reds, and orange to clear yellows.

Pompeian Decoration.—Pompeian decoration is interesting for many reasons, though the style is scarcely one to be copied, though it greatly influenced Robert Adam. As a matter of fact, it is a transition style, partly influenced by the Romans, largely by the Greeks, but treated with surprising freedom and daring fancy. Nothing appears to have been too bold for the artists, though they held to two fundamental laws of good design in this kind. Firstly, they painted mainly in the flat, or if they shaded and gave a certain roundness to the painted ornament, it was never so pronounced as to appear to detach the ornament from the surface it decorated. Secondly, they nearly always placed dark colours lowest, and in rooms we descend from white to very light colours on the ceiling and frieze to the dark dadoes.

Colours were used lavishly, both on wide spaces and for ornament, and were placed in violent juxtaposition, but as primaries were not used, harmony was maintained. Reds had a good deal of blue in them; yellow much red; the blues were either blackish or grey; the greens had blue or yellow tones. The colour schemes, therefore, are somewhat startling, yet lacking in the brightness that we associate, for instance, with the colouring of the Gothic and early Renaissance periods.

Wall decoration was usually conceived in this spirit; the dado occupied almost one-sixth the height of the wall; above this the space was divided into panels by broad pilasters, often one-half the width of the dado; above this was the frieze, often nearly one-fourth the height of the wall. A typical colour scheme would give dado black, pilasters green, panels yellow and red, frieze white. But there were other combinations; for instance, we find the colours dispersed in their order as follows: (1) black, yellow blue; (2) blue, yellow, blue, blue; (3) blue, yellow, green, green. The shades, however, were usually graduated as stated above, though not always, for the artists were so free in their treatment that they sometimes reversed the order, placing the darker colours above. On dado, pilasters, panels, frieze, and ceilings ornaments were lavished, though usually chiefly on the pilasters, panels, and ceilings, leaving the dadoes and friezes either plain or lightly touched. Ceilings were often elaborately treated, though sometimes they were flat and painted white or blue; occasionally with clouds. At other times they were coved, divided into coffers and panels, the beams painted with floral scrolls, rosettes, or incrusted with ebony, ivory, metals, the panels filled with scroll work, rosettes, or paintings.

This method of distributing ornament and colour is well shown in Plate IV, and some of the details in Plate V.

Ornament was much on the same lines as that of Rome and Greece, but more freely treated; in the early decades flat, without shading,

rather thin and sometimes applied by means of stencilling. Later there was some shading and rounding. An outstanding motive was the much-scrolled acanthus leaf, often the starting-point of elaborate grotesques or arabesques, flowers and leaves entwining or evolving into beasts, human beings and heads, monsters, etc. Candelabra of elaborate design were also common; so were termini, or figures whose busts ended in scrolled terminations or consoles. The wider panels on walls were sometimes covered with scenic paintings, either naturalistic or grotesques, containing pigmies and quaint beasts and birds. Often the outside walls of inner courts were painted with architectural features, such as colonnades, staircases, and terraces, or scenery, after the fashion that has prevailed in Southern Italy and Provence to our own day.

While Pompeian red verges on the maroon, their decorators also used scarlet and pink. Plate IV gives a lively idea of the extraordinary overloading with dark colours and details. Further information on the blending of colours may be gathered from Plate V. The top border shows a dark-brown band, then white and yellow ornament on green, with a bright-yellow band below. The middle design has a red band, green, red, yellow, and brown ornament on white with a yellow band and red border below. The third shows a green band, white line, maroon and green band with lines, masks and dolphins in yellow, a pale-grey band between yellow lines, then green and yellow bands; the lyre is carried out in grey, yellow, and green on red.

Romanesque Style.—Romanesque architecture is a somewhat rude representation of the classic Roman and prevailed for the first thousand years of the Christian era. It is heavier than its prototype, the columns and piers more massive, the capitals prominent, with crudely carved foliage often merging into grotesques and in some countries into Celtic ribbon interlacings. The openings, doors and windows, are small and deeply recessed. Decoration is by means of sculpture, a few decorated mouldings, varying in different countries and by stiff, formal painting of semi-geometrical and floral designs, figures usually in flat colours, without much shading, but heavily enriched borders, mosaics generally in dull browns, reds, and yellows, except where the Byzantine influence is felt, introducing vivid colours and gold. Generally the colour schemes are bright, primary and secondary with very few tertiary, except where introduced by the use of natural-coloured stones. See Norman Style in the following chapter.

Byzantine Style.—Byzantine architecture and decoration is of considerable importance, not only on account of its intrinsic merits, with its rounded forms, lavish ornamentation, and gorgeous colouring, but because, though a transition style, it has developed into a living and progressive form of art—practically the art of Eastern Europe and Russia, holding sway wherever the Greek Church dominates. To this style, too, we owe several decorative motifs and methods—for instance, the painting on gold or silver backgrounds with bright body colours

and the use of mosaics. Both the architecture and ornamentation are the result of a union between the Western, or Roman, and the Eastern styles as they developed under the Roman Emperors reigning in Byzantium, or old Constantinople. So we find it largely influenced by Asiatic feeling, while it, in its turn, influenced the Romanesque and all its off-shoots, such as the Saxon.

In the architecture the dominating notes are the cupola, usually shallow, arcading with broad archivolts, lengthy pendentives, squat columns with inverted truncated cones, deep cornices, with carving which is of a flat design with depressed, gouged-out background. But parapet railings and panels have elaborate perforated patterns. Colouring on ceilings, walls, and floors is strong and vivid, often by means of mosaics. On ceilings and walls the mosaics, carried out with marbles, alabaster, lapis lazuli, and ceramic tesseræ, frequently have backgrounds of gold, blue, or green, but other colours are introduced in the designs, which are geometric, floral, or pictorial, the figures crudely drawn, in gorgeous vestments, intended to be viewed from a distance. They are usually of a sacred character, but even when secular have a processional, ceremonial, devotional stamp. Animals are rarely introduced except as symbols. Among the motifs are conventional floral patterns, Eastern leaf forms in preference to the acanthus, Persian interlacings mixed up with classical borders, such as the meander and guilloche, also the stars and crescents of Byzantium. Painting is also carried out in vivid colours, is flat and angular in style. Painting and mosaics are applied in masses over vaulted ceilings and walls; in small panels of various figures—for instance, filling up coffers or pendentives, conforming to the outline of the archivolt; in narrow panels and bands, even in spiral forms round columns. Though the basic feeling is the same from the fourth century to the present day, from Constantinople over a great part of the Middle East to Moscow, there are variations according to period and locality, with the Eastern feeling for colour and formal flat patterns pervading over all; but it is still a living, expanding expression of art. It should be stated that in Russian Byzantine decoration there is more scrolling, less geometrical patterns, the designs are more open, with an admixture of Celtic ornament. Colouring, in red, blue, green, and yellow, is in a minor key, though gold and rich colours are used in the mosaics.

CHAPTER V

PERIOD STYLES: LATER STYLES

NORMAN STYLE.—The Norman style is merely a local modification of the Romanesque described in the preceding chapter, though showing many signs of a period of transition. It prevailed in England from about the year 1000 to 1150, and developed along somewhat distinct lines, differing from those prevailing on the Continent. As with the parent Romanesque or Lombard, Norman architecture is massive, with a tendency to be horizontal. The columns are circular or multi-angular, the capital diversified, sometimes rather squat and taking the same form as the column, at others square, or formed of inverted cones, decorated with stiff foliage. Doorways and windows are small, deeply recessed and often richly ornamented. Early arches are semicircular, then those with obtusely pointed heads were introduced, and the two frequently used side by side. A square abacus was the rule.

Early mouldings are almost confined to the single chevron, which was afterwards multiplied and sometimes placed sideways. Others included the prevalent beak head, bird's head, and cat's head, billets (rolls, square—or chequer—prismatic), saw tooth, nail head, star, lozenge, reticulated or fret, chain, studded trellis, embattled, cable, fir apple, and rose. The carving, though lacking in refinement, is strong and skilful; the painting of figures stiff and angular; the colouring vivid, with strong contrasts and counterchanging. Walls, both in religious edifices and domestic buildings, were painted with pictures, including human figures, animals, and scenery, rather crudely done, but with plenty of character.

GOTHIC STYLES.—Gothic architecture comes between the Romanesque, or Norman, and the Renaissance, or revival of the classic. The general characteristics are the elimination of angularity, the adoption of flowing, flexible lines, tall, slender columns of different sizes and diversely grouped, of pointed arches and generally upward-tending lines. Pilasters are present, though the engaged colonnette is more common. Brackets, usually decorated with tracery, are both detached and engaged, often the first embellished with a figure, sometimes an angel holding a shield with heraldic devices or religious symbols. Chamfering is introduced for angles and mouldings.

Ornamentation is generally applied in successive planes, often varying. It is a complete growth, wherein parts are a continuation of

CHINA PARLOUR, EIGHTEENTH-CENTURY STYLE
Designed by Murray Adams-Acton.

others, where ornament, even sculpture, is an outcrop (statues being designed for their particular niches), where colour clothes. It follows that in the best Gothic restrictions are imposed on decoration. Though sculpture and carving are everywhere, and made to embrace almost any kind of decoration, though colour is vivid and widespread, the cutting up of vaults by groins and fan tracery, the breadth and curves of cornices, the narrow, long spandrels, the diversity of intercolumniation make the heroic in sculpture impossible and restrict pictorial painting to narrow limits. Therefore we find lavish banded carving, often in odd-shaped panels, statuary confined to small individual figures, in small groups or in long processions. In painting the pictures are small, groups not numerous and figures tall, slim with flowing drapery. These restrictions are not quite so noticeable in domestic architecture, where the use of the vault and the column is more restricted and large open mural spaces more abundant. But generally speaking, the ornamentation of odd-shaped parts and the processional form hold good.

If every part must be carved, it is also true that it is mostly clothed with colour, generally of the primary and secondary classes, with very little admission of the tertiaries; and these are used with extreme boldness. In a string of mouldings four or five colours may be employed, often in daring contrast, and this holds good as regards carving. All is harmonised by various methods, such as the use of thin lines of gold, yellow, or black, of delicate diapers, and the system of counter-changing; where, for instance, adjoining large masses of bright blue and vivid red will be harmonised by running one colour into the other by means of a wavy or indented line, or by carrying masses of blue ornament on to the red and red ornament on the blue. In diapers we may have colour on colour, metal on metal, metal on colour, or the order reversed; even different shades of colour one on the other, and the diaper patterns may be infinitely varied. (See DIAPER, page 114.) A figure may have a grass-green robe, red hose and shoes, and a blue cap, but the black borders, or the diaper of gold embroidery, harmonises. And, of course, the same rules are repeated in the stained-glass windows, chequered by the carved mullions, or the intricate lead-tracery glazing.

Heraldry, too, pervades the whole system. There are shields of arms, badges, and isolated charges treated as sculptures, often powdered over spandrels and vaults, and it is seen even in the symbolism of flowers, animals, inanimate objects, always bringing its own note of glowing patchwork of tinctures.

There are four main divisions of Gothic, each having its peculiarities of structure and ornamentation, but naturally merging into each other. The Early English, or Lancet, extends from about 1200 to 1275. Its characteristics are: A base formed of a hollow between two rounds with fillets; marked horizontal spread of lower part. Piers generally formed of several small circular columns grouped round a larger one; also isolated slender columns with circular bases and rounded fillets

and bell-shaped capitals with circular abacus. Arches of lancet form or equilateral. Doorways pointed and deeply recessed, the archivolt formed by a succession of diminishing ellipses, with mouldings, and supported on a series of columns. Windows narrow and pointed, used singly or in groups of twos, threes, fives, and sevens, often with small circular, trefoil, or quatrefoil windows between the lancets. This grouping, however, is rare out of England, and in the later stages the usual grouping is two windows, with an open circle or quatrefoil at the head, under one arch. The decoration consists of plain mouldings with bold rounds and deep hollows, the dog-tooth and occasionally the chevron, diapers, cusps, and crockets, but very little foliage and that very stiff and formal. Painting is in primary and secondary colours, flat without shadows, folds in drapery and form being represented by black lines. Carving is bold, stiff, with no undercutting, but piercing shows the commencement of tracery. Sculpture is almost entirely restricted to corbel heads and figures, stiff and often grotesque. Heraldry is freely used.

The Decorated (about 1275–1375) may be divided into Early and the Late, beginning about 1315, the first marked by strength and simplicity, the latter by more flowing lines and lavish ornamentation. The columns are slender, often hexagonal or octagonal and small and clustered with engaged stepped bases, marked by rounded mouldings, the capitals of plain mouldings or well-carved foliage, the groups generally showing a diamond or lozenge form on plan. Arches mostly equilateral. In vaults the ribs of groins are well marked. Doorways large and deeply recessed, with archivolts abundantly covered by mouldings and carved ornaments. Windows are divided into lights by moulded mullions, the pointed heads filled with delicate geometric tracery, circles, foils, etc., in the Early period, and flowing wavy lines and reticulated net patterns in the Late; there may be from two to nine lights in one window. Circular windows are also common. Mouldings are wide and complicated, having rolls, flat projections, deep hollows, fillets all of different dimensions, intermingled and decorated with carving and painting. Mouldings and dripstones are often corbelled, generally with small heads but also figures. Top mouldings and ribs are also crocketed; finials are florid; and we find triangular canopies, niches in buttresses. There is much bold carving, the ornaments consisting of ball flowers, foils, diapers, natural flowers and foliage, heads and figures, some of these grotesques, especially in the capitals of columns, where we find foliage issuing from the mouth, chin, and hair. Heraldry played an increasing part in decoration. Colour is still profuse and brilliant, but painting more careful and pictorial, less purely decorative. Main surfaces are divided into panels by moulded ribs with carved bases at the intersections. Hammer beams are corbelled or have pendent angels, shields, and heraldic badges at their ends, while the spandrels of braces are filled with tracery, geometrical or floral. Screens are monumental, a mass of mouldings and tracery, with upstanding, spreading finials.

Period Styles: Later Styles

Perpendicular Gothic (about 1375–1540), known on the Continent as the Flamboyant, and also called the Florid or Debased. It is marked by horizontal and perpendicular lines. The piers are made up of large clusters of small hexagonal or octagonal columns, grouped in diamond form, with double engaged bases, marked by mouldings, capitals of plain projecting mouldings. Arches are depressed, four centred. Vaults covered with fan-shaped tracery, intersected by floriated and heraldic bosses and richly carved, niched, and crocketed pendants. Doorways usually have square heads over the arches, or the top of the arch is formed into a pediment, the tympanum of which with the spandrels are filled with sculpture, carved flowers, or inlay. Windows in the early period were large and tall, with the peculiarity that the horizontal transomes divide them into two or three lights, while the mullions are carried through to the head of the window, with plain foiled arches between. In the later style the windows became broad, more depressed, culminating in the square head. The whole of the wall space is divided into panels by mouldings. Carving is bold with deep undercutting and piercing, but mouldings are broad and shallow, not very complicated, but much decorated. Early foliage and flowers, in carving and painting, are beautiful copies after natural models, including roses and the characteristic poppy heads; later it becomes conventional and fantastic. Sculpture is largely introduced. Colouring is vivid, but more restricted to ornamental parts. There is full use of wood, carved and painted, and in domestic work moulded plaster work, in the Tudor period mostly of the strap work and pargetting types, the former coloured and gilded, the latter usually black or brown and white.

Debased Gothic (1540–1640), of the Tudor and Jacobean periods, is chiefly notable for its general impression of heaviness, the horizontal and perpendicular lines being accentuated. Arches, doorways, and windows are depressed, the last having square heads, vertical mullions, and usually no foliations; the doorways with an outer rectangular moulding, ending about half-way down in a corbel or foliation. Profiles are flat. We find embattled cornices and parapets. Carving is lavish but flat, with some piercing, and much use of turning for wood screens, etc. Wainscoting is much in fashion and decoration is varied. Though the style lacks grandeur or elegance, it has a certain dignity and a great air of comfort for domestic architecture, and in decoration carving and surface ornamentation was supplemented by a freer use of hangings and textiles generally. It is, of course, largely influenced by the invasion of ideas of the Renaissance (see TUDOR and JACOBEAN in the following chapter).

The Gothic revival at the end of the eighteenth century was marked by a rather hard formality. It was not happy in the domestic region, as evidenced say in Fonthill and Strawberry Hill. Nor were the efforts of the nineteenth century much happier in this direction. However, in the matter of ornamentation, both as regards carving and painting,

the principles underlying practice were sound, and much of real beauty was produced, bringing us back to more genuinely decorative treatment. Certainly Romanticism and Pre-Raphaelitism showed us how to clothe surfaces in a manner that seemed to grow most naturally from structural requirements. The use of coloured, stained, and painted glass in windows is a feature of Gothic decorative schemes.

RENAISSANCE.—The Renaissance began in Italy early in the fifteenth century, and lasted throughout the sixteenth into the first decades of the seventeenth century. It was marked by a return to the classic Orders of Architecture, but treated with much freedom, which we may describe as an extension of the Corinthian and Composite with very florid decorations. There had been marked energy in the study of the remains of antiquity, brought to light by systematic excavations; and great artists, Raphael, Sansovino, and others, seized upon the rich mouldings, mosaics, and grotesques, the enriched coffers of the ceilings, sculptured friezes and decorated spandrels, as suggestions for their own efforts. So we witness an era of wonderful boldness in the carving of wood, sculpture of stone, working of metal, modelling of plaster, and the application of decorative painting.

While there is a reappearance of the acanthus leaf, the anthemion, the palmette and lotus, these are given exuberant outlines and play but a minor part amidst the great mass of ornament which cover thickly all surfaces. These comprise scrolled foliage, volutes, grotesques, as well as beautiful, slightly conventional forms of leaves, flowers, and fruit, in sprays occasionally, but mostly in light festoons, heavy swags and drops, wreathed about with ribbons. In the arabesques we see heads and busts springing from calyces, volutes expanding into animal forms, while round about them hover birds and butterflies. There are rosettes and pateræ, small panels and cartouches filled with scrolled foliage, lattice work, tracery, and diaper. Much of this is painted on the flat, or reproduced in mosaics, or modelled in plaster and afterwards painted and gilded. Mouldings and friezes are masses of such gorgeous scrolls and flowers, with heraldic enrichments, portrait medallions, resting on voluted consoles. In the panels of walls, spandrels, and coffers of ceilings are paintings, in oil or fresco, of religious or mythological subjects. Carving is usually in high relief and strong, though some of the surface ornamentation on pilasters and borders, which are used for dividing panels, is very little rounded, treated more or less in the spirit of diapering, often gilded on a background of vivid colour.

Colouring is nearly always brilliant and in strong contrasts, with a lavish use of gold; while architectural contours are rectangular, modified by arches, arcading and vaulting and the carving of ceilings and by circular and oval windows. Ornamentation is largely in flowing lines and graceful curves, the surfaces broken to increase the effect of light and shadow.

As the years advanced this decoration became excessive, in quan-

tity, mass, and projection. Then came the period of decadence, of interminable interlacings, of involuted volutes, of endless curves and grotesques at every point; but while strong colours were retained, with the addition of tertiaries, lines became thinner and in much lower relief.

The Renaissance style found its way to England only slowly, at first direct from Italy, later by way of Flanders and Germany. It always had an insular stamp, as seen in the Tudor period, never having the same influence as the Neo-Classic in the eighteenth century.

PALLADIAN.—Andrea Palladio, about the middle of the sixteenth century, introduced in Italy a reform movement in Renaissance architecture. He advocated a return to the strict observance of the Classic Orders as laid down in theory. His style was austere, characterised by restrained ornamentation and rather dull colouring, arabesques were practically not used and pictorial decoration restricted. The Palladian style soon degenerated into rather cold formalism. It had rather more influence in England than the more florid Renaissance movement, though in the matter of decoration there was rather more freedom in the use of ornament and colour than was common in the orthodox Palladian School. Inigo Jones, Wren, and Kent may be cited as disciples and exemplars of the Palladian teaching in this country. It led to the Neo-Classic or Neo-Greek, of which the Adam brothers were exponents.

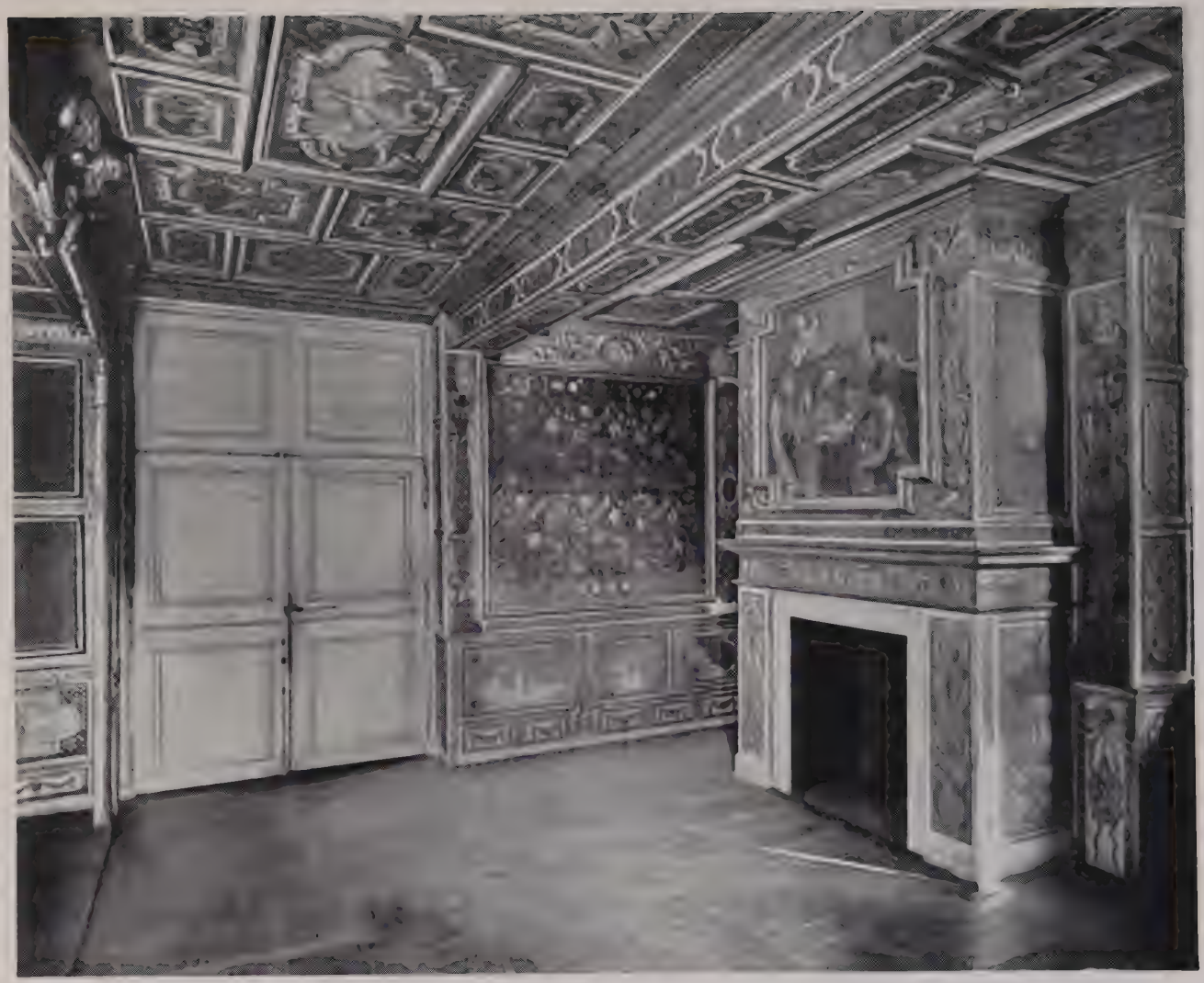
ECCLESIASTICAL BORDERS

CHAPTER VI

PERIOD STYLES: MODERN PERIODS

LOUIS STYLES OF DECORATION.—(1) The Louis Treize Style (1610–1643) marks a revolt against the extravagance, over-delicacy of curved lines characteristic of the late Renaissance under Henri IV. In place of curvilinear smoothness, lightness of touch, and licence as to subjects, we have straight lines, rude strength, and massiveness. Mouldings are flat or project with sharp lines; bases of walls are constantly rusticated, the faces dressed with small, square panels, single-pointed diamonds or vermiculations; the shafts of columns are plain or cut across by frequent rectangular bandings, so that they appear to be constructed of alternate large and small cubes or drums; capitals are Corinthian, though orders are superimposed on orders. Instead of the rounded carvings of Henri IV we have low-relief decoration. Walls are covered with large panels, generally octagonals, filled with heavy trophies, grotesques, straggling masses and sprays of flowers, festoons and drops of flowers, leaves, and fruit, almost too faithfully copied from nature, lacking the grace of idealisation or calculated balancing. Small oval or oblong panels and shields are rounded like eggs and framed by curved volutes of rounded projection, imitating crackled leather. Painting was largely applied to decoration, not merely floral designs, but pictures in the robustious Flemish style, a little coarse. Marquetry was making headway, replacing inlays of metals and marbles. Stamped leather was used, as well as tapestries of sombre hues, figured and stamped velvets, often black with silver borders, all this in combination with wainscoting of severe panellings and mouldings, relieved by the fluted, reeded, and banded pilasters, and the stiff, shield-like acanthus leaves.

(2) The Louis Quatorze Style (1643–1715) is also marked by massiveness, but is not wanting in majesty, owing to its greater height, larger doors and windows, bolder use of the Ionic and Corinthian orders, and greater diversity as regards ornament. There was a good deal of carving in high relief and also modelling of plaster, with deep undercutting; foliage and flowers were more massed. Curves break the straight lines, as we see in the constantly increasing elaboration of the arched doorways, the scrollwork, of fan shells decorated with traceried piercings. Among other ornaments we find floral wreaths, acanthus, celery, laurel, oak leaves and acorns, flowers, baskets, fancifully knotted and festooned ribbons, rosettes, diapers and chequered patterns, the guilloche mould-



FRENCH RENAISSANCE—HENRI IV PANELLED AND PAINTED ROOM FOR SHOOTING-BOX, VICTORIA AND ALBERT MUSEUM.

Crown Copyright.

ings. Walls are more often painted than wainscoted or covered with stamped leather, or paper hangings stamped in imitation of leather. Panels are mostly circular or oval, filled with sprays of flowers, arabesques, pastorals, and, although war trophies are frequent, those with musical instruments and other attributes of polite arts are even more in evidence. Inlays of different kinds, including highly coloured marquetry, representing natural flowers, were in favour. Pateræ of delightful forms filled up odd corners. The tapestry works of Aubusson, Beauvais, and Gobelins were called upon for their best work, vying with the finest of velvets and ousting stamped leather. Woodwork was painted white or some light tone, the scrolls, smiling female masks, and other ornaments being in gold or bright colours. Appliques of carved and gilded bronze or ormolu, scrolls, shells, flowers, busts and figures, branched bracket candlesticks, and mirror frames began to be much in favour.

(3) Louis Quinze Style (1723–1774) is to a large extent a continuation of the Rocaille (q.v.) of the Regency. The shell ornament becomes fantastically pierced and lace-like in outline, and is mixed with foliated scrolls, reeds, waterfalls, and rocks, often forming frames for the frolicsome paintings of Boucher, which replace the pastorals of Watteau. Sprays of flowers are held up by dainty knotted ribbons, often associated with lyres, Pan's pipes, and flutes. Walls are mostly wainscoted, with low dadoes, long vertical panels and narrow panels at the top, just under a deep painted or moulded plaster frieze, the heavily scrolled cornice being continued on to the lavishly decorated ceilings. Side by side with the amorini and shepherdesses of Boucher are mythological paintings. Wainscoting is painted in light tints, the panels ornamented with pictures, carved scrolls, leafage drops, marquetry, or the favourite trellis work.

(4) In the Louis Seize Style (1774–1793) there is a return to straight lines and an approach to classic simplicity in architecture. Decoration, however, is rather thin, largely based on decadent classic models as recently discovered among the ruins of Pompeii. We witness the beginning of that quaint rendering of the antique which characterised the Republican and Empire Styles. So that the wainscoting and plastered walls with their rectangular panels and simple mouldings are loaded with a medley of Pompeian arabesques and grotesques, together with bouquets and sprays of natural flowers, dainty ribbons, medallions, figures, urns. To add to the diversity, Japanese lacquered panels decorated the walls, though these were more often hung with light-tinted textiles, sometimes sprinkled with floral sprays, but usually in horizontal or vertical stripes.

It will thus be seen that the four Louis present quite distinct styles. Probably the last mentioned, when free from the exaggerations of the Pompeian and Japanese influence, is the best adapted for reproduction or as a system for inspiration.

ROCAILLE.—This is the title generally given to the French Regency style (1715–1722), from the dominant motifs in decoration, which had been adapted from the rustic and rock work introduced in Rome by Bernini. Rock-work grottoes, alcoves, and fountains became the rage in Italy, and were extensively copied abroad. In Germany the style was much exaggerated, and probably the most gaudy, costly and inappropriate example is to be seen in the Grotto Room of the Marble Palace, Potsdam (Frederick II, 1786–97), which is 63 ft. broad by 72 ft. long, and very lofty, the walls being completely lined with specimens of rare and beautifully coloured shells mixed with mineralogical specimens. In France stone-work and shell grottoes for interior decoration were introduced under Henri IV and Louis XIV, Bernard de Palissy being responsible for some of these. The fashion soon died out, though the scallop shell and twisted scrolls still continued to be used, the shells gradually growing larger, being adorned with tracery and figured piercings, and the scrolls more rugged and twisted. These tendencies were exaggerated under the Regency, when practically all applied ornament was confined to fantastic shell forms, twisted scrolls with unexpected curves and volutes, rocks with stalactite and stalagmite excrescences, bulrushes, grasses, and sprawling flower sprays. The ornaments had sweeping curves, and the designs were unbalanced. Much of this shell and scroll work was carried out in chiselled and chased gilt, bronze, and ormulu, but wood was carved in a like manner and plaster modelled, afterwards being painted and gilded. These ornaments were applied to panels as sole ornamentation, as a framing to the floral paintings or the more fashionable Arcadian pictures of monkeys dressed up fantastically and children undressed, occupied as musicians, as painters, and in various other ways. These monkey scenes are quite as characteristic of the Regency style as the shells and rocks, but they did not find much favour in England, though Monkey Island on the Thames owes its name to the predominant decoration of a summer pavilion built thereon. Amorini are given beautiful wings and sport with dogs as well as monkeys. Contorted, foliated plaster work is seen on walls and ceilings. The prevailing colour schemes are light: gold on white, pale pink, blue and slate grey, and soft browns, with touches of gold and colour in the carvings; panels of flowers and fruit treated naturalistically in clear but subdued colours. The textiles used are figured satins and silks, applied sometimes as loose draperies, sometimes stretched as panels, framed in traceried mouldings and forming the background for some involuted scrolled girandole.

In England the Rocaille style is chiefly represented by a phase of the "Chippendale" period, which merges into the Anglo-Chinese, and is characterised by foliated scrolls, much contorted and of irregular, lop-sided curves, shells, rocks, and grottoes, waterfalls, icicles, rushes, stork-like birds with long curved bills, either painted on the flat or more often carved in soft woods and sometimes covered with stucco

and gilded. Colours are gold on white and low tones of the secondary group.

Rococo.—An exaggerated form of the Rocaille style, in which unbalanced design is noticeable. It is seen at its worst in France in the transition period between the Regency and Louis Quinze, when there is an overloading of unnecessary detail, a lavish display of irregularly formed scrolls and gilded ornament, and in England in the Chippendale Anglo-Chinese "taste." In this we see lopsided design, rocks, drooping water weeds, shells, bulrushes, icicles and waterfalls, pagodas, Chinese mandarins, birds, and the Louis Quinze rich scrolling and a mock rustic-grotto style. The colour schemes are usually pale blues, pinks, pale yellows, white, and gold.

Tudor Style.—The Tudor style belongs to a period of transition, blending the Perpendicular Gothic with the Renaissance. It arose at the break-up of the feudal system and the beginning of the new England, the England of the Manor House and town mansion, when there was a great growth and spread of wealth and the desire for comfort among many classes. In domestic architecture we find the peculiarities of the Perpendicular are: breadth of doors and windows in comparison to height, often with square frames of plain mouldings, the mullions of the windows forming two or three lights, with slight tracery; arches depressed, four centred; capping mouldings rectangular, coming about one-third down at the sides and ending in foliated bosses, sculptured heads or emblazoned shields; columns and pilasters assume classic form, though not orthodox proportions.

Under Henry VII fireplaces often have pointed hoods, decorated with floral tracery and heraldry; under Henry VIII the monumental "continued" fireplaces are rectangular, adorned with strapwork, pilasters, and termes figures. But another type was introduced almost flush with the wainscoting, the arched opening almost square, and little decoration beyond classic mouldings. Wainscoting was mostly of simple sunken panels with plain raised mouldings, and was painted with conventional flowers, tracery, figures, and heraldry in fresco colours. Plaster work was largely used, occasionally stamped, but becoming more and more finely modelled. The early strap work, so often seen in all kinds of carving, at first flat and plain, became raised, rounded and reeded, and later "jewelled."

Henry VIII brought over some Italian masons, plasterers, and other workers, and by their means introduced classical bosses and capitals to his columns, string mouldings and some florid sculptures and moulded plaster, including figures, among the decorations. His father had introduced the Tudor rose, with double rows of petals sometimes alternately white and red, at others a white rose within a red or a red within a white. He was also prodigal with the Beaufort portcullis and the Welsh gold and red dragon. In the reigns of both the Henrys the Tudor flower parapet moulding was conspicuous. It replaced the

embattled crestings and consisted of two raised flower mouldings divided by a sunken one and topped by stiff, heart-shaped traceried or pierced trefoils with smaller trefoils between.

Under Mary some Spanish motifs were added, but the most common were the pomegranate (occasionally dimidiated with the Tudor rose) and the sheath of arrows of her mother.

Under Elizabeth perpendicular rather than horizontal lines were the rule. Thus chimneypieces were inordinately tall, with slim carved or turned columns, beginning to show bulbous rings. Geometrical panelling was decorated with or surrounded by foliage and flowers in sprays, wreaths and swags, ribbons, "jewellings," drapery, animals, heads and figures, a good deal of heraldry, elaborate bandings, rich mouldings and other devices, all warmly coloured. Pictures on walls and ceilings were usually confined to panels, and it is characteristic to find side by side with semi-classic columns projecting ribs heavily wrought with oak leaves and acorns, roses, and fine tracery, including the favourite "nailed" or "jewelled" trellis work, which we see even adorning the wonderful polygonal tall chimney stacks. Frescoes continued to adorn walls, and painted cloths were used as hangings, though tapestries began to be imported and foreign carpets took their place with home-made embroideries for decorative purposes.

Green and white, the Tudor livery colours, as well as red and white, were favourite combinations throughout the period.

Jacobean Style.—The Jacobean period is here restricted to the reign of James I, which is one of transition, when the Tudor style was being more steadily impressed by the Renaissance, chiefly as modified by Dutch taste, as our models were mostly based on the public and domestic architecture of Holland. Thus we find a much greater use of textiles and sombre colours than was common in the contemporary Renaissance work of Italy, France, and Germany. Structural details and ornamentation are still heavy. Pillars have the bulbous swellings, the broad projecting rings of the Elizabethan era, and these are even found on colonnettes with classic bases and capitals. The pilaster diminishes towards the base, is panelled and often with a human bust and head for capital. Wainscoting was very general, with bold mouldings, sunken and raised panels, and some carving, including strap work, heraldic decoration, jewelling, "Romayne work" (medallion portraits in conjunction with scrolls and strap work), and laurelling (bands of orderly arranged bay leaves). The carving was usually bold, well-rounded, and much undercut. Turning was also strong and complicated. Plaster work was also strong and used for ceilings, walls, cornices, dripstones, etc.

Colour was used for painting flowers, figures, scenery, and grotesques, applied to ceilings and panels; and also for covering or outlining mouldings and plaster work. We also find the use of metal and coloured stone inlays, marquetry, lacquering, and gilding.

Ornaments include such broad divisions as strap work, jewelling (raised cabochons, diamonds, squares, etc.), channelling, (grooving, reeding, fluting), laurelling (including bands of bay leaves, oak leaves, and vine leaves), diapering and notching (scooped pear drops, billets, panels, etc.), and cabling. Favourite motifs were the Tudor rose dimidiated with the Scottish thistle, lunettes (combinations of the crescent), tulips, pomegranate, acanthus leaves, rue, hearts, dragons and foliated and floriated scrolls, gadroons (ruffles) and guilloches.

William and Mary.—In the William and Mary style ornaments are rather heavy and of Dutch taste. Double hooding, of the ogee type, was common. The carving was bold, chiefly floral; turnery was complicated, noticeable for the bold rings, the reversed cups, and the spirals. Veneer was freely used, "oystering" being in great favour. Marquetry was stiff, often in monochrome, as with the geometrical, shell, and wheel patterns, but dark-hued woods were also used for the floral designs, which were rather open and formal. Lacquering was in favour and usually bright. Painting was formal and dark in tone, as was most colouring, though relieved by abundant gilding. Among the motifs we find shells, the acanthus leaf, flowers, fruits, and scrolls. Lacquer was largely used and decorated in the "Oriental" taste. These "Oriental" (Chinese, Japanese, and Indian) designs we find transferred to walls and ceilings, the patterns including landscapes, architectural features, figures, birds, and flowers. Some of the wallpapers and panels used were imported; others imitated with Occidental additions.

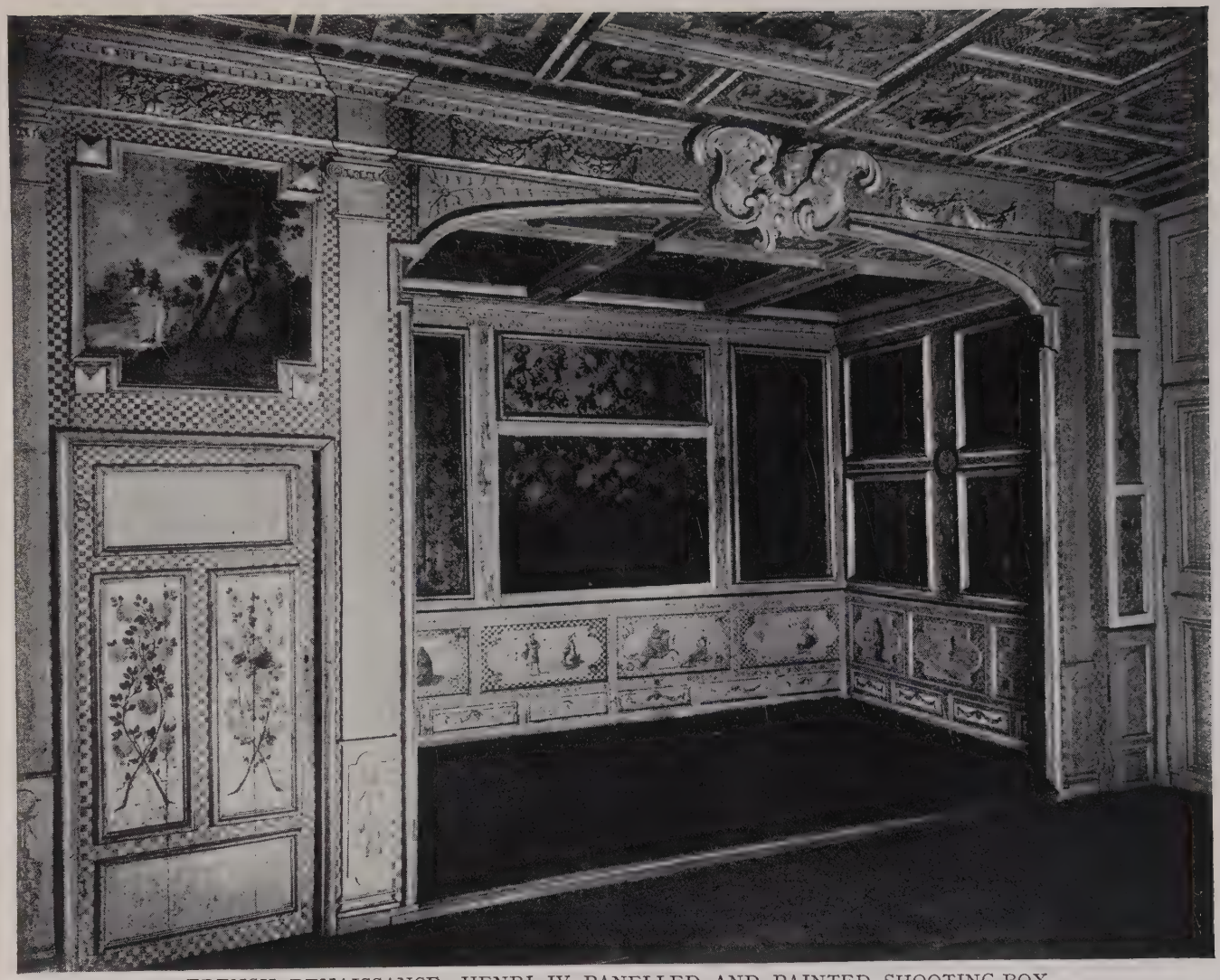
Georgian Styles.—The Georgian styles belong to the Neo-Classic period, but present considerable diversity. The first phase, also known as Decorated Queen Anne, shows a direct survival of the Dutch influence on classic forms. Rectangular lines are the rule, though often associated with ogee curves, some scrolling, and swollen festoons with heavy drops. Decorative methods included carving, turning, wainscoting, plaster moulding, especially for ceilings, rare inlaying, though free use of ornamental veneering, lacquering, painting, and gilding. The decorative motifs included human figures, single or grouped, animals, lions' heads and satyrs' masks, cabochons, cockle shells, acanthus leaves, honeysuckle, fuchsia bells, and pendent husks. Bright colours were relieved by plenty of gold and the fine lacquered backgrounds. On the whole the style was heavy and lacking in elegance.

Under George II the Palladian style assumed something like full sway. This was due to a number of architects of great merit. Prominent among these was William Kent (1684–1748). A Yorkshire coach-painter's apprentice, he made such progress that he was able to settle in London as a painter of portraits and genre pictures, later being sent to Italy by his patrons. In Italy he fell in with Lord Burlington, and made a special study of the Palladian style of architecture and of Italian decoration generally. On returning to England he became a kind of general referee on every aspect of art, but devoted his energies to the

palatial. He built several large houses, including Houghton Hall, Norfolk, and Devonshire House, London. His effort was to produce a complete work, from the shell of a house to its decoration and furnishing. As regards furniture, he produced very massive, florid articles. On the whole, this same massiveness and florid emphasis characterised his decorative work, though he professed himself a disciple of Palladio and Inigo Jones. He employed plaster for decorating walls, ceilings, doorways, chimneypieces, and staircases. Usually the plaster work is moulded in high relief, the motifs, partly naturalistic, partly conventional, being designed on a big scale. Frequently we find heavy borders of plaster work, the panels filled with paintings, usually figure subjects, though occasionally with still life. He painted with a full palette, rarely being content with monochrome. His wood carving was also heavy, consisting of naturalistic, conventional, and architectural subjects, and was frequently gilt. He was fond of using canephori and other termini figures in decorating doorways, fireplaces, etc. Though the work is usually good, overloading is a common fault. For instance, the canephori are buxom dames with tiny baskets of flowers and fruit on their heads, which baskets often appear to bear the weight of heavy entablatures. His amorini are apt to be fat and squat, though his frieze in the hall at Houghton is excellent. Another characteristic was the use of consoles, sometimes reversed, with elaborate volutes, instead of pillars or as buttresses to chimneypieces, etc. He employed the broken pediment in a great variety of forms, frequently with added vases or festoons of leaves and flowers. Briefly it may be said that Kent designed well, had a good idea of colour, used boldly with gold, but habitually overloaded with ornament. His decorative methods, in the widest sense of the term, may be seen at the best at Houghton, Devonshire House (until recently full of his furniture, as well as his plaster work), and Kensington Palace. He had published *The Designs of Inigo Jones* with some plates of his own and of Lord Burlington, 1727, which had a great influence.

After this there came a reaction. The curvilinear prevailed over the rectilinear, at all events in decoration. Rococo decoration was general, with plenty of white, gold, and light tints. In decorative painting Arcadian subjects took the place of mythological, classical, and martial.

With George III we are in full flood of the Neo-Classic, though with such aberrations as a retention of the Rococo, the introduction of a Gothic revival, a Louis Quatorze and a Louis Seize revival, and an Anglo-Chinese style. It is partly the age of Chippendale and Sheraton. However, in the main it was the age of Adam and their disciples. Contours are usually rectangular, architectural features formal, though with some liberties as regards the all too prevalent pediment. Tertiary colours with gold and white are the rule. To carving and turning was added pierced fretwork. Inlay including marquetry and polychrome inlaying of marble, vied with decorative veneers. There was still a good deal



FRENCH RENAISSANCE—HENRI IV PANELLED AND PAINTED SHOOTING-BOX, VICTORIA AND ALBERT MUSEUM.

Crown Copyright.

of lacquering but more of painting, which included the heroic decoration of ceilings, with rich borders of plaster moulded in high relief. Among the motifs we find classic and mythological subjects; wave and egg and dart mouldings; the acanthus leaf, shells and scrolls, lions' and grotesque masks; beasts, birds, and fabulous creatures.

Late Georgian is marked by a Corinthian lavishness that was heavy and gross. Though houses were built for comfort, decoration fell into gilded decadence.

DIRECTOIRE.—The Messidor and Directoire styles mark stages in the transition from the wild incoherence of the Republic to the formation of the Empire style, also marked by abundant anachronisms. The Republic started with a pathetic desire to emulate the "simplicity" of ancient Greece and Rome, so attempts were made to reproduce in monochrome the heroic sculptures of the old Republics; to those were added the Greek borders, meanders, guilloche, wavy and chevrony lines, the palmette and anthemion, pateræ and rosettes, and furthermore such symbols of "liberty" as the lictor's fasces and axe or club, the Phrygian cap, the scales of Justice, the Gallic cock, and, of course, the blue-white-and-red tricolour cockades, ribbons, and drapery. But apart from the tricolours, hues were in the minor key, drabs, pale blues, and pinks, and later white and gold. Festoons and floral sprays were slender, sparse, and formal, tied with narrow floating ribbons. There was little carving, and rectangular lines prevailed. The importation into the style of Egyptian motifs, palms, lotuses, obelisks, pyramids, and sphinxes, did not strengthen the colour scheme, beyond adding various shades of green and yellow.

EMPIRE.—The French Empire style was an elaboration of the stilted "classicism" adapted from Grecian and Roman design by the Revolution in its idealisation of the "heroic days of antiquity," and the Directoire in its affected mannerisms. Under the Empire the classic style is heavier in character, with greater lavishness in the display of painting, gilding, the use of bronze mountings and rich textiles. Republican symbolism, with the exception of the tricolour, was eliminated, being replaced by the Imperial eagle (of Roman type, quite distinct from the Mediæval bird), golden bees, and the crowned or laurelled N.

Architectural features were severely classical, though latterly of the Corinthian and Composite Orders, with an admixture of Egyptian details such as the obelisk, pylon, and pyramid forms. There was much use of circular columns, of square pilasters with florid capitals, often of chased brass or bronze, of ornate entablatures, of mock altars (chimney-pieces, pedestals, even bedsteads and settees took this form), of tripods, and of elaborately carved and coffered ceilings. In high rooms above the entablature was often to be seen colonnading, showing in the open spaces painted sky and scenery. Libraries, dining-rooms, and even drawing-rooms were apt to be divided into two or more bays by coupled columns placed on low parapets, projecting from each side of the room,

with pilasters against the wall, supporting an entablature. This arrangement, with skilful placing of long, broad mirrors in flat moulded frames, gave an extraordinary appearance of spaciousness and majesty.

Walls, as a rule, were overloaded with decoration. A frequent treatment of the wall was this : a two-stepped skirting with dado above occupying one-fourth of the height, above the middle space an entablature (plain moulding, deep frieze, and complicated cornice) also occupying one-fourth of the height. The dado was usually divided into panels, decorated with low-relief work (or imitations thereof), trophies or medallions ; frequently the division marks are sculptured torches or slim drop garlands. The middle portion would be provided with clear spaces for pictures, mirrors, or painted panels, these surrounded by a rather incongruous assortment of wreaths, festoons looped over masks or pateræ, chimeras, Muses, winged figures of Victory and Fame, and other motifs. The frieze would contain moulded or painted figures, undraped or in classic drapery, trophies, or the anthemion, palmettes, the ever-recurring torches and trophies. Ceilings were lavishly decorated, but with niggling, straggling details, neither strong enough for mass effects nor clear enough for pictorial design. A room described by Percier had a deep frieze, adorned at each angle with a winged Fame, trumpet in one hand, laurel wreath in the other. Between them, rows of portrait medallions, alternating with flaming torches and festooned with garlands. Above this, a border of honeysuckle and palmettes, bordered with a moulded cornice. On the ceiling, a border of dentils and within arabesques and painted panels, the chief over the window with Apollo in his chariot, at the opposite end, over the bed, Diana in her chariot, each surrounded by circles enclosing their respective attributes : sun, lyre, and eagle ; owl, lamp, and crescent moon.

A favourite scheme was to hang the walls (or paint them) with draperies, adjusted in regular pleated folds, fixed two-thirds up the wall by nails with large ornamental heads. These draperies were generally plain, self-coloured, though some were embroidered, printed or painted with simple palm leaves, two curved and tied in a wreath, neat little laurel wreaths (elliptical in form) tied with floating ribbons, or tiny sprigs of flowers ; nearly always they had deep decorated borders or heavy fringes of bullion or silk. The Emperor's Council Chamber at the Palace of Malmaison was draped in the fashion of a tent, walls and ceiling being covered by linen with narrow stripes of blue, white, and red. There is a tricoloured cord in place of a cornice, and below this a scalloped border trimmed with tricolour braid. At the angles of the room are lances, and lances frame the mirror. The doors have panels covered with canvas painted in oil with trophies of helmets, breastplates, and arms of different warrior nations. The carpet is of green velvet with gold fringe. On the walls are gilt bronze girandoles, carved in the form of thunderbolts, while from the centre of the ceiling hangs a cut-glass lustre of bowl form. In the same place the drawing-

room walls have a mass of arabesques surrounding circular panels painted with classical rustic scenes; on the dado, frieze, and ceiling are attributes of the various Muses. In quieter style we see on the walls little elliptical wreaths of laurel or oak leaves or palms, tied with ribbons, distributed sparsely diamond-wise, or enfiling pairs of slim rods reaching from floor to frieze, or merely pairs of stripes. The wreaths may alternate with torches, or these may be threaded through the wreaths. Another method of decoration is to paint circular or oval medallions, decorated with figures, pendent from the frieze from thin ribbons or garlands.

There was little carving, but a good deal of rich inlay, free use of statuary and low-relief panels, also of gilt bronze mountings, framed mirrors, girandoles, etc. Men's figures in the smaller sculptures and paintings are often undraped or partly draped, and are of heavy build; the female figures are tall, slender, and dance on air, winged Victory, Fame, and the Muses and Graces being special favourites. There are also termini figures, chimeras, sphinxes, griffons, and eagles. Other frequent motifs are bees, stars, the acanthus leaf, honeysuckle, pine-apples, palmettes, rosettes, palm branches (straight, curved, or two tied in the form of a crown), wreaths of laurel and oak leaves and festoons. The arrangement of these garlands and wreaths is formal (thick circular ropes, with closely fitting leaves, berries, acorns, and flowers). Arabesques are of the grotesque order, human heads appearing as blossoms, human figures, beasts, and birds growing out of leaves and branches.

The colour tones are low. Walls and ceilings with backgrounds of buffs and greys, with arabesques, garlands, trophies, etc., in light shades of brown, pale and dark yellow, blues, dull greens, and reds. Persier and Fontaine were fond of "grisailles sur fonds clairs." On the other hand, there was a good deal of gilding on plain white, milky blues or brownish pinks.

The Empire style as adopted in England, though much heavier and more clumsy in the matter of furniture and bronze mounts, was less extravagant in the matter of decoration. There was far less overloading, little use of arabesques of the grotesque order; the eagle was replaced by the swan (also used in France), the bee by the rosette, and the crowned N. by the Prince of Wales's feathers. Gold and white, with pale tints, including the monochrome "grisailles," buffs and greys, were the prevailing colour combinations.

The style is much appreciated for semi-public rooms, in hotels and restaurants, because it is light and bright, with a certain amount of formalism, making it a good background for furniture of comparatively simple lines and any kind of social gathering. It permits of a moderate use of moulded plaster or composition for applied ornamentation, the use of painting and of dainty fabrics for wall hangings and drapery.

The Adam Style.—Robert Adam, later assisted by his brother James, introduced about the middle of the eighteenth century a modified form of Neo-Classic, partly influenced by the Palladian School, not

altogether oblivious of the modified Rocaille style and the Chinese introductions of Sir William Chambers. On the whole, however, the Adam style is distinctive. In all the brothers did there is evidence of a preference for the rectilinear over the curvilinear, though the latter is not excluded, a lightness and slimness, a lavish ornamentation of surfaces by painting, inlay or low relief carving and appliques, an intolerance of plain unoccupied spaces. The prevailing motifs are broad but flat, and not over intricate cornices, unbroken pediments, simple plinths, columns, and capitals. For borders and similar purposes we find constant use of beading, guilloche, interlacing, key, egg and dart and kindred patterns. Other motifs are the characteristic slim urn and vases, plain or fluted, repeated in the flat, medium relief, and the round, pateræ, ribbons, drapery and garlands (often in association with masks), spandrel fans, palmettes, pineapples, the honeysuckle or anthemion Grecian pattern, fuchsia drops, roses, acanthus and other leaves, rams' heads, goats' heads and feet, lions' masks and legs, griffons, birds, and the human figure. All these, except the last (which are treated classically) are conventionalised, not naturalistic, are usually of small dimensions, smooth and precise, without the easy freedom of the best work of Greece or the robust exuberance of Imperial Rome, which so captivated Raphael and gave birth to the Renaissance. However, there is great simplicity and an entire absence of the coarse in details, such as the arabesques.

Circles, semicircles, ovals and semi-ovals, we find occasionally in solid contours, though more often in decorative details, such as panels, carved, moulded, inlaid, or painted. The brothers employed some of the noted artists of the day—Angelica Kauffmann, Zucchi, Pergolesi and others—to paint these panels, generally in the classic style, often symbolic or chorobantic, almost always as miniatures, seldom as broad compositions. Thus a ceiling may have a good deal of painting on it, but it is usually confined to circles, ovals, oblong panels, borders, the surface not being treated as a large unbroken canvas, but cut up by mouldings and scrolls.

Most of the decoration is light and slender, carving and modelling nearly always in low relief. But there are exceptions. Some of the carved mirror frames are bold and architectural; occasionally windows and alcoves are framed with carved cornices and valances, cut from the solid wood in luxurious folds, with heavy fringes, the whole painted and gilded so as to resemble draped silk and gold brocade. But this treatment is rare. A good deal of decoration was carried out in a patent stucco composition, which was cast in moulds, the casts then being transferred to walls, ceilings, and even the furniture, and finally painted and gilded. Unfortunately this often led to a loss of sharpness of outline and an exaggeration of the tendency to flatness and tameness of design. There was much greater success with the Bossi system of decoration, the use of coloured stones or pastes fitted

into the gouged-out patterns. Marquetry was used to a comparatively limited extent. There were inlays of Wedgwood agate ware with designs by Flaxman, and also metal mountings, the latter embossed and chiselled, rather flat and subordinated.

Colours are nearly always in the minor key, pinks, pale blues, dull greens, greys and browns, opaque yellows being the rule, a note which is rather emphasised by the use of the Wedgwood plaques and the sombre hues of the inlays. On the other hand, the miniatures and gilding gave brightness, also helped by the large mirrors, some of the circular ones being convex, cleverly placed to reflect light and produce repetition views of the apartments.

New Art Decoration.—This style, introduced in the last decades of the nineteenth century, is avowedly based on nature, but the ornamental details conventionalised with a definitely decorative intention. So we find on the one hand perfectly balanced compositions with rather stiff, angular details, often treated in the flat, without shadows; and on the other hand oddly massed designs, with quaint curves and blank spaces. In the one we see straight, tall stalks, with radiations equally opposed, the leaves and blossoms built up on geometric principles; in the other fantastic curves and twists, but generally attenuated, with sparse foliage, mostly spread out over, but not covering a space. Figures and animals are designed on the same angular lines. Ornament is put on in panels, angular, circular, and oval, often in narrow borders, with or without a framing of thin lines or small chequers. The designs may be surface paint or inlay (or metal and marble on wood marquetry), and frequently we find inlay combined with painting or true marquetry, details being added in embossed or chased yellow brass or red copper, in bosses of dull or glazed faience, glass bull's eyes or flat tesseræ. An attempt is made to accentuate the horizontal and vertical lines of one mode, the swelling, curvilinear contours of the other. Colours are mostly of the secondary and tertiary orders, and are applied on plain oil-polished or stained woods, in pale washable paints or self-coloured "art fabrics." Ornamentation of this kind lends itself admirably to the stencilling process.

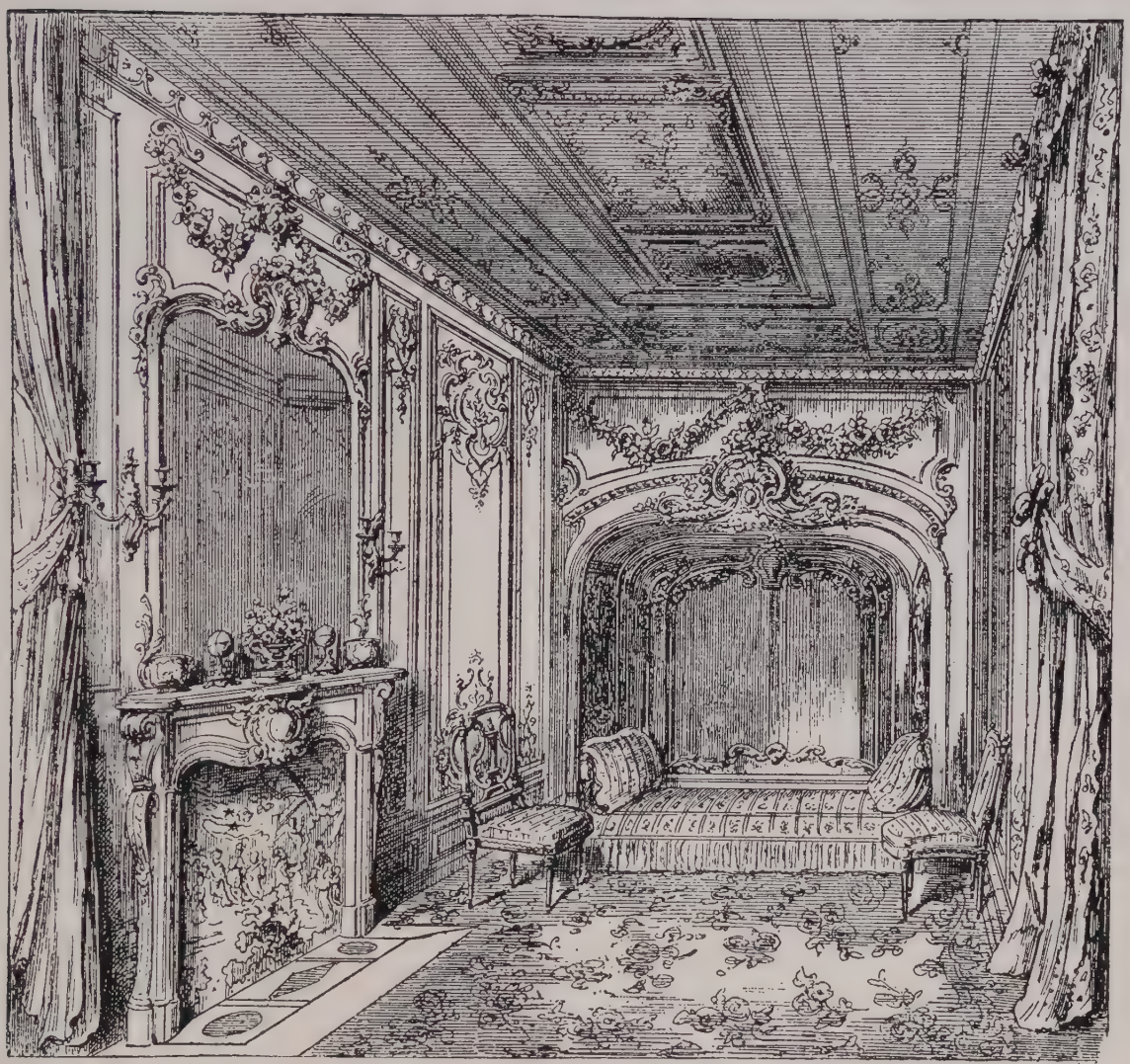
Futurism in Decoration.—What are Futurism and Cubism? Before attempting to formulate an answer, we must hark back to fundamental facts of life and accept as workaday axioms such postulates as: That the spirit of rebellion is never without interest, and that there is always a reason for the maddest of aberrations. Imbued with these tolerant ideas we shall be the better able to understand the Futurist position, even to the point of extracting benefit from the movement. Certainly we shall be in no mood to brush aside the whole thing as mere silly posturing, an affected negation of all principles of æsthetics. Posturing, affectation, and charlatanism there undoubtedly are, but in its essence Futurism is neither an ignorant negation nor an impudent grimace. The movement is, indeed, sanctified by the generous, warm-blooded instinct

of revolt against conditions which were stifling the spirit. We ought unhesitatingly to accept as a genuine cry from the soul Signor Marinetti's impassioned protest against a materialistic society's "habitual disdain for all that is young and new, and palpitating with life."

Such a protest was needed. If the Futurists went on to hurl anathemas against "the fanatic, snobbish cult of the past, fostered by the disastrous influence of the museums," such characteristic disregard of true perspective (though it is fair to say that the plaint was not without some justification) was more than atoned for by the vigorous assertion of a fact and the putting forward of an aspiration as a fact. Now, the fact and the aspiration that are to rule Futurist æsthetics are these: That it is incumbent on the artist "to show the dynamic force, the tendency, rhythm, and movement in everything," and that "it is necessary to show the invisible." There lies the philosophy of the whole manifestation—it is an expression of energy, of rebellion against inertia that stifles Life, of something that transcends matter. The artist must possess the eye that sees and the mind that comprehends.

In practice, Futurist comprehension is so little trammelled by the limitations of common mortality that it becomes bewilderingly chaotic. To place a spectator in the middle of a picture and endeavour to portray what is before, behind, on either side, above, and below him, together with all things hidden round the corner, must, in this our sadly circumstanced sublunary sphere, lead to pictorial and mental confusion. Accordingly, Futurist form in painting is execrable. But it is not amenable to the contemptuous criticism levelled at the ignorant in Hogarth's celebrated perspective plate; rather is it comparable to the mind's-eye drawings of the Egyptians. As to this question of form, it is well to remember that as far back as 1850 Charles Dickens wrote about another coterie of art rebels: "The Brotherhood will be presently incorporated for the subversion of all known rules and principles of perspective. It is intended to swear every Brother to a solemn renunciation of the art of perspective on a soup-plate of the Willow Pattern." Quite good fooling, but imaginative folk must acknowledge that the genuine Chinoiserie is an abounding and an abiding joy, while it would be futile to deny that the pre-Raphaelite movement was a wholesome expression of loathing for the apish defiling of classical traditions and the spirit-cloying pussy-cat domesticity of the academic story-tellers. If pre-Raphaelite angularities and dislocations suggested clinical studies, they did convey notions of life and something beyond, which the false "Classics," "Romantics," and purring pussy-cat people did not.

As regards form, then, both schools, being in revolt against established things, are unrestful in body and mind, and so their perpetrations produce a sense of discomfort in the spectators. In the matter of colour, while the earlier school had often much charm, its tendency on the whole was towards the pensive, even to the melancholic, and so unfor-



LOUIS QUINZE STYLE: BOUDOIR OF MADAME DE POMPADOUR.

tunately in such important matters as popular art and decoration rather emphasised the leaning towards "pure white" and drabness, those refugees for the lazy and inefficient. It is far otherwise with Futurism, and even with Cubism, where Form suggests the discomfort of nervous unrest, but where colour expresses the exuberant joy of life. And therein lies probably the most valid defence of Futurism and Cubism, the violent revolt against the drabness that had been imposed on the world by the victims of Mammon, whether belonging to the select band of Dives or confounded with Lazarus. Signor Marinetti and his merry men were young in feeling, new in ideas, and demonstrably palpitating with life, so they reacted against the deadening drabness around them, flashing out in what many considered an indecorously Bacchanalian feast of colour. Which certainly was good for the decorators and hopeful for those who live in decorated spheres. For there is no denying that we have grown a great deal afraid of colour, partly owing to atrophied senses resulting from disuse, more directly from a cowardly subscribing to received shibboleths invented by the before-mentioned lazy and inefficient. Now, a Futurist would not give a fig—a fig with all its vivid green and purple skin, its brilliant crimson flesh, thickly speckled with shimmering golden seeds, one of nature's unconquered lessons in colour scheming—for rules and regulations. He has no fear of colour, he revels in it boldly, sometimes with an extreme daring that savours of irresponsibility, but quite as often with pleasing, even inspiring effect. For which we should be duly thankful.

It is as colourists that the Futurists and Cubists are fulfilling a useful mission among men. At the risk of confirming Signor Marinetti in his view that "critics are useless and damned" (a dictum, indeed, applicable to all early critics and late teachers—for crime in criticism and teaching is a question of time), it may be said that pictorial Futurism can be left on one side, so soon as its irritant properties have thoroughly awakened us, in order to consider what the movement has done for decoration and furnishing. On the whole, appreciation will follow consideration, for colour has been brought back to floors, walls, and ceilings, and is as assertive in draperies as it is in furniture itself. The days of the dead level of mahogany and the villainous precision of saddlebags are gone, haply for ever.

Obviously we are entering a new realm of decorative fancy when we step into a London room whose floor is stained purple; whose lemon-yellow walls are half concealed by orange-satin draperies; where quaint art nouveau furniture is smothered under a plethora of sky-blue, sea-green, and daffodil-gold cushions, lavishly embroidered with crowns in gold thread, white roses, and purple stars; where cut-crystal chandeliers blossom on tall gold stalks and a pale lemon-yellow grand piano stands isolated on a dais hung with yellow satin and canopied with azure shot with silver. It is an original note, even for unconventional Chelsea, and, though not offered here as a pattern to be copied, its

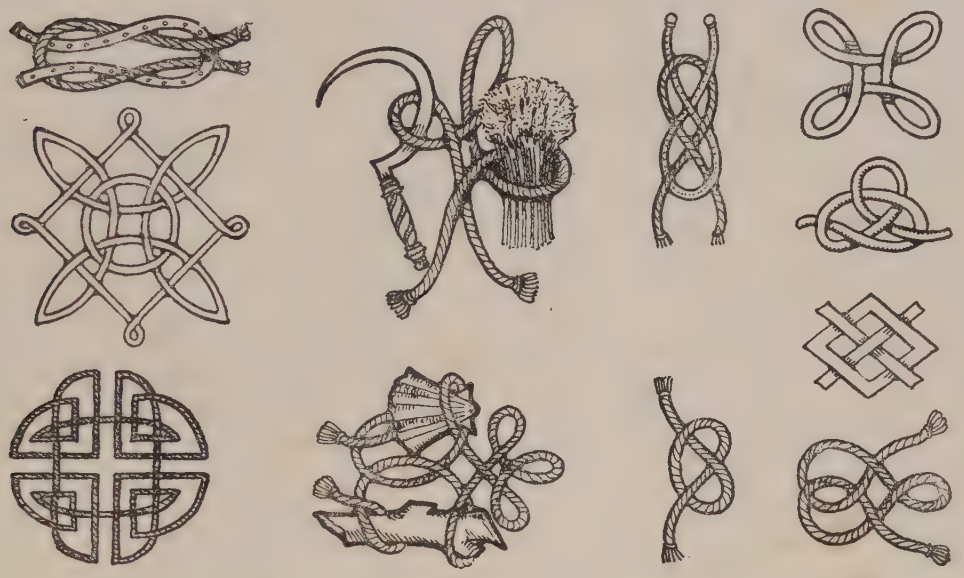
illuminating effect as to possibilities ought not to be ignored. Something of this provocative and arresting power is also to be felt when confronting the storied walls of an upstairs restaurant off Tottenham Court Road. In this case we may demur to the symbolism alleged to lurk in what the man of average perceptive faculties will consider weird creations, formless forms set down by the artist, but the appeal of the colour is undeniable.

While assigning full value to these efforts to produce satisfactory colour schemes, there is no desire to belittle the part that form plays in good decoration. But the modeller, the carver, and the sculptor came to their own again some time ago, they occupy a recognised position, and their production, if as a rule only in mechanical replicas, now enrich our every-day surroundings. On the other hand, the colourist is still held at arm's length, an attitude which is changing, and may change permanently, under the influence of this very arresting provocativeness of the new schools. Those outside the vortex may, on recovering from their giddiness, retain much of what is worth incorporating in our systems of applied arts. All the more so as the extreme violence of the rebels is not so essentially outside the battle area, within which we may occasionally desire to stay, though not caring to live there. Indeed, many of the Futurist disciples are abating much of their habitual strenuousness in the domain of the home, softening their depth and the contrasting downrightness of their colour blendings, so that others, not strictly of the elect, can follow without qualms. After all, the Futurists themselves warn us against servile acceptance of rules and traditions, so we may well benefit by what we can extract from their ideas and practice while declining to follow in all particulars. And in this connection it is necessary to say that the manufacturers have done more than keep pace with the awakening sense of colour among professionals and the general public. There are materials in plenty for the most enterprising of artists, whether we range over the splendid gamut of luscious-looking enamels or the permanent pure matt oil-colours which are such a striking advance on the ordinary distemper paints. Take the leadless series, for instance ; here we have a perfectly smooth, glossless, yet thoroughly "live" paint, with plenty of depth, provided in all colours and in an endless variety of shades, so that, with these, colour schemes can be easily adjusted to any description of room, to be used for any purpose—whether the walls are to be brought forward as the main point in the decorative arrangement, or merely to act as an appropriate background. With such a full palette thus placed at his disposal, the decorator may safely follow in the steps of the Futurist, where necessary supplementing the beautiful softness of these leadless colours with some touch of outstanding brilliance. Moreover, under such circumstances as these, colour on walls and ceiling is not reserved for a limited circle, but comes within the compass of everyone who is sufficiently interested in decoration.

Period Styles: Modern Periods

In Cubism the basis of pictorial and decorative work is linear, with a leaning towards building up the design by means of cubes of different dimensions, placed at different angles, and of strikingly contrasting colours.

In Vorticism the spiral line predominates. We have diverse whirls, and again brilliantly contrasting colours.



KNOTS.

Bourchier.
Lacy.
Celtic Cross.

Hastings.
Dacre.

Wake.
Stafford.

Bowen.
Anne of Bohemia.
Harrington.
Henage.

CHAPTER VII

PERIOD STYLES: MISCELLANEOUS TYPES OF ORNAMENT

In the three preceding chapters we have discussed the peculiarities of the leading styles of different periods and countries. But although these form the repertory body or treasure-house whence most details and inspiration are derived in modern decoration, they by no means constitute the whole treasury. Much that is both beautiful and useful may be learned by a study of the decorative styles and ornamental forms prevailing among peoples of the past and other climes. However, for our present purpose it is only necessary to review a few of these, remarkable either for their beauty or for the influence they have had, and still have, in deciding the general trend of decorative practice and deciding the choice or evolution of ornament.

For this purpose we have selected four oriental styles, with their variations, the Celtic and Saracenic acting as links between Western and Eastern art, influencing both worlds of thought and practice.

Celtic Decoration.—Celtic decorative work may be divided into pre-Christian and post-Christian, but the general foundation of the style as a whole is the use of incised and raised lines to cover all plain spaces with elliptical curves, divergent spirals, and intricate interlacings. This is carried out in high or low relief, by painting or champlevé enamelling in reds, yellows, blues, and greens. Characteristic of the first period are also circular discs, annulets, spandrels filled with dots, and diapers of dots. In post-Christian work the lines have become thin ribbons, interlacing is more common than the use of ellipses and spirals, the interlacings are involved, like cord work, or flat-like strap work, but the ribbons are split at the ends or in the middle, and there is much fretting, mostly diagonal. Z and I patterns are seen. But perhaps the most striking feature is that the ribbons develop into curious animal forms, with long serpentine necks, beak-like snouts, curled topknots, long, sinuous legs with claw feet, tails of exaggerated length, which link them up with the interlaced tracery or are often held in the animals' beaks. Some of these creatures are winged, some look like griffons. Dragons are either a prototype of the Tudor creatures or snake-like, and then may be knotted into a circular form, reminding us of the solar disc. As a rule all this decoration is arranged in complete panels, with well-balanced details. The solar disc and annulet appear in connection with the Celtic cross, being placed at the intersections of the expanding

LOUIS SEIZE STYLE: BOUDOIR OF MADAME DE SERILLY, VICTORIA AND ALBERT MUSEUM.

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limbs, the whole surface being covered with interlacings and figures, but apart from the cross the human figure is not much introduced, and then is rather stiff and crudely drawn, though the vestments are gorgeous. Celtic decoration extended north to Scandinavia at least as early as the sixth century, where it is very noticeable, being modified chiefly owing to its translation into vigorous woodcarving. It also filtered through to Central Europe, showing its influence on the Renaissance, and also on the Byzantine styles of Eastern Europe and Muscovy.

Chinese Decoration.—Chinese decoration is brilliant and in details exceedingly elaborate, though kept nearly smooth; for though there is much carving, it is mostly of the fretwork type in low relief. Rectilinear and curvilinear contours are used. The rooms are oblong, with dadoes of from 3 to 4 ft. high, the walls fairly high with deep friezes, occasionally of the bracket kind supporting roof beams. In other cases the ceilings are divided into coffers; often the central bay is sunken (that is, projecting upwards), the beams supported by bracket frieze with lights between. One side of the room frequently is open, looking out on an inner courtyard; or ornamental folding doors are provided, panelled at the base, with pierced fretwork above. The columns, usually of wood, are circular, diminishing, stand on elaborate bases, but have no capitals, being pierced at the top by the roof or ceiling beams, supported by fretwork brackets. The arch is formed by a lintel beam passing through the tops of the columns, and above, an ogee beam, or dovetailed beams, with ends passing beyond the columns and resting on brackets. Windows are frequently round or oval, with carved wooden mouldings, the open spaces filled with thin sheets of horn, mother-o'-pearl, figured and varnished paper or glass. A favourite scheme of colouring is red for the dado and bases of columns, walls white or papered, green for the friezes and blue for the ceilings, the decorations gilded, but the carved wood generally left in its natural condition. Vermilion used to be the Imperial type of red, and yellow was the sacred colour of the Royal house, the latter replacing blue on the palace ceilings. Wall-papers are very elaborate, often the designs being black, printed on white grounds, the designs composed of a medley of flowers, fruits, birds, and flying insects, all treated in a conventionalised naturalistic manner—that is to say, selective. In repeat geometrical and floral patterns the designs are often outlined in black, blue, red, and gold. In some cases the designs are expansive; for instance, tall bamboos rising from the floor to the ceiling, the thin flag leaves shading gorgeously coloured camellias, jonquils, and other flowers, as well as vivid-hued birds and butterflies. In rare cases the papers have landscapes, with mountains, rivers, bridges, pagodas, and figures, much as in the willow-plate pattern; but floral and bird-life subjects are more general. Figured silks and printed chintzes often replace the paper. The dadoes may be painted in plain washes or covered with figured matting, with traceried designs or with carved panels. Massive fixed screens often divide a

room or replace the folding doors, standing slightly back from the opening, so affording a passage out. The fretwork is largely composed of intricate reticulated patterns, built up of small square pieces of wood, joined together very ingeniously. This method is employed for decorating screens, brackets, and panels. But these reticulated designs are also carved out in the solid wood and used in conjunction with bulbous scrolls nodules, flowers, foliage, fruits, birds, and beasts. The carving may be either plain or coloured and gilt. Jade is treated in this way and used to make screens, pillars, etc. Incrustations of ivory, mother-o'-pearl, and coloured stones are used on wood. The floors are paved with wood blocks or coloured marbles and partly covered with figured matting or gaudy rugs. On the walls, whether plain white or hung with figured paper, are placed long scrolls bearing pictures of scenery, figures, and animal life in Indian ink or colours ; also scrolls with pious inscriptions painted by specially trained scribes. Sir William Chambers in his *Dissertation on Oriental Gardening*, says the Chinese contrive " pavements and incrustations for the walls of their apartments of mosaic work, composed of many pieces of marble, seemingly thrown together without order or design, which when seen from certain points of view unite in forming lively and exact representations of men, animals, buildings, and landscapes." Movable screens, tall and of many leaves, usually with carved or lacquered frames, are panelled with figured paper or silks. In the carving and painting a free use is made of certain symbols, such as the dragon, the monad (a circular disc divided by a curved line, forming a black and a white large-headed thin-tailed whorl) and others. A square represented the earth, a circle fire (and air), a dragon water, and a deer, or deers, mountains.

Indian Styles.—India is a land of many peoples and many styles, but in the matter of decoration it may be said that four leading principles are observed : (1) Motifs are based on nature, but conventionalised, though never to extravagance (apart from animal forms in religious symbolism). (2) Motifs are treated purely decoratively, not as imitations of nature, consequently they are generally flat and without shadows, as with flowers and leaves, where the opening of buds, veinings, curving petals are all represented conventionally. (3) Ornament is strictly conformed to the contour and nature of the object to be decorated. (4) Colour is most carefully harmonised and balanced. Generally the surface is covered with rather small, often deeply undercut, but close carving, of lace-like character, giving the appearance of flatness; with pierced fretwork; with gorgeous inlay ; or with vivid colouring, daringly applied but dexterously harmonised.

As to the details. At least as early as 250 B.C. we find evidence of Greek influence both in architecture and ornament, for instance the anthemion. The Mahomedan invasion brought with it Saracenic decorative forms, which have had widespread results. In Hindu or Brahmanical architecture the column is square, of great size for its height, the base

ornamented with circular hollows and the torus mouldings, the shaft fluted, the upper part concave with foliated ornaments, a series of rings and a narrow neck and for capital a depressed sphere, usually marked by vertical reedings. The supports were formal, voluted brackets on which the beams rest. There are regular colonnades. Surfaces are covered with horizontal mouldings, and, between carvings and paintings of lotuses and other local flowers, human beings and fantastic creatures.

The Buddhistic architecture betrays signs of ancient wooden systems of structure. The column and pilaster are square and massive, divided into horizontal and vertical panels filled with minute carvings of human beings, divinities, and animals, natural and fantastic. The capitals are formed of four elephants, placed back to back, or of elephants' heads.

Jaina architecture is marked by towers, porches, horizontal arches supported by slim columns with the characteristic single-bracket capital, the bracket supporting a lion which serves the purpose of an entablature. There is a general stratification of ornament, including horizontal mouldings.

In all three of the above systems decoration is largely symbolical. The swastika is seen in all.

In Mahomedan architecture there are the turrets, circular and octagonal columns with stalactite capitals, horseshoe and foil arches, pierced stone and wood screens, and minute tracery of arabesque scrolled foliage, but also with an admixture of local floral forms. The colouring is on the usual brilliant Saracenic principle.

Painting is generally flat, with little recognition of perspective; attitudes stiff and colours crude. The same flatness is notable in the other surface decorations, such as the inlays, but with better colour harmonies. The designs are of the repeat order, massed close together, though in the lacquer work the pale (white, yellow, buff, or pink) backgrounds are left clear at the broad borders, which are crossed only by lines of colour of different thickness. The mosaics are minute, floral in character, carried out in marbles, semi-precious stones, glass, and arranged in bandings. More open in design and covering greater spaces are the coloured inlays on white marble. Here we also have repeat designs of floral sprays and plain lines, but open and fairly large, the sunk patterns being filled in with dull reds, yellow, and greens, either natural stone or paste.

Japanese Style.—Japanese domestic architecture is to some extent featureless; the houses are small, lightly built and walls often consist of movable panels and interior doors are replaced by drapery or mats. Matting of reeds or of very small beading of light wood, plain or figured, is used for covering floors and walls. Columns have rounded bases, are circular or square and have no capitals, plain or fretted brackets being tennoned into the tops. Ceilings may be of open timber, the wood heavily carved, or flat and divided into little coffers by beams

of small section, decorated with traceried carving, applique metals or painting at the intersections, the coffers filled with corner frets and rosettes. Plain surfaces are easily tolerated, woodwork often being merely polished, but there is also a great deal of crowded, flat (cavo relief) carving with piercing. The fretwork is curvilinear, not reticulated as with the Chinese. Lacquer work is elaborate and of many varieties, as to design, surface, and colouring. Much of the ornamentation has an obvious geometric basis, and this is seen in the conventional flower patterns and the composition of the *mons*, or family badges. These family badges are important, as they are frequently introduced into every type of decoration—carving, inlay, lacquer, painting, weaving, and embroidery. They are usually circular, square, or diamond forms, though triangular and other types are seen. Tripartite and spiral arrangements are common, and flowers, leaves, or geometrical motifs the rule, though animals, architectural details, and even topographical features, such as the famous Fushiyama, are used. The Imperial official badge is the red sun surrounded by sixteen rays, usually club-like or of wedge form, also represented by the sacred golden chrysanthemum with sixteen petals ("the binding flower"). The Imperial family badge is the Kiri, three leaves and three flowers (with five flowerets each) of the *Paulownia imperialis*, arranged in pyramidal form. The Tokugawa (the last of the Shogun families) is made up of three club-like leaves, points inwards, their stalks forming an enclosing circle, and is black on white, occasionally blue on white. As a rule, however, little attention is paid to colour; it is the emblem and form that count. Formerly nobles and high officials had mons 3 in. high, subordinate personages 2 in. high, and the lesser gentry 1 in. high. But this convention did not long hold good. It is to be noted that the mons are frequently emblazoned on banners and pennons and these are always of stated colours and designs, peculiar to each family. Family mons were used at least as early as the tenth century. While much of the local ornaments are designed on these lines, there is also a great deal of decoration on the selective naturalistic principle, sprays of cherry blossom, wistaria, a tuft of bamboos, or two or three chrysanthemums are seen in straggling fashion, but with careful regard to balance. Geometric patterns may be of equal balance or odd-shaped as in some of the diapers, both in pierced carving and painting. Animal forms are also introduced, especially birds and dragonflies, together with the fabulous creatures, the fierce dragon, unicorn, lion, the long-tailed tortoise (symbol of 1,000 years). A group of three pine trees, another symbol of longevity, is also a favourite motif.

Great care is paid to detail. For instance, nail heads and pegs are beautifully carved in circular, square, or diamond form, representing flowers, leaves, or spirals, and these are painted or enamelled.

Colours are usually bright, applied in contrasting masses toned down by the ornamentation in black, gold, white, or other colours.

LOUIS SEIZE STYLE: CEILING OF MADAME DE SERILLY'S BOUDOIR, VICTORIA AND ALBERT MUSEUM

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Symbolically blue represents the north, red the south, green the west, and flesh colour the east.

Persian Ornament.—There are two distinct Persian styles, that of the ancient Empire, which was brought to a close by the conquest of Alexander (330 B.C.) and the Mahomedan style which was introduced about A.D. 641. Ancient Persian architecture and ornament were grandiose, being characterised by lofty, slim, reeded columns, with ball-shaped bases adorned with panels or water-leaves, a capital composed of a drooping bell, an expanding bell (grooved to represent palm leaves or petals), a square grooved pillar with volutes at base and top on the four sides and four kneeling oxen (later horses) supporting a complicated entablature, with richly carved or inlaid frieze. Walls were lined with polychrome tiles, on which the lotus, palmette, rosette, various geometrical arrangements of small tiles, wild beasts, human figures, and fabulous creatures were the motifs. Carving, in the round and in high relief, and design generally, were extremely bold.

With the Islamic period we find Saracenic bases introduced, but considerably modified. We see bulbous domes and cupolas, minarets and lofty towers. The columns are tall and slim, with cone-shaped base, circular, square, octagonal, and other formed shafts, sometimes deeply fluted, always richly decorated, the stalactite capitals and arches we associate with Moslem art and the arabesque involved treatment of foliage and flowers. But in Persian art the flowers are less conventionalised, and the patterns less crowded. Carving is of the flat variety and also pierced, as in the screens, even the spandrels. For wall and other surface decoration there was a free use of small glazed tiles, with raised designs. Greens and blues were favourite colours, sometimes the raised patterns being in white or brown, but for interior use nearly always richly polychrome. Some of these tiles are of the diaper style, comprising a complete design, but as a rule a number of tiles are required for a design. Favourite motifs are the lotus, the pine, and the palm. Pierced carving for windows and screens frequently have the openings filled with coloured glass. This is characteristic of openings in the cupola concealed by the ornaments.

Saracenic Ornament.—The Saracenic style is that form of Mahomedan art which arose in Syria and Egypt, and is also known as Arabian. With certain modifications we trace it, as Moresque, in Morocco and Tunis, and as Hispano-Moresque in Spain. It is further modified in the Persian (q.v.), the Turkish, and the Indo-Saracenic. The general characteristics are the slender pillars, circular or polygonal, often grouped, horseshoe arches, often interlaced and honeycomb or stalactite surface construction. This last, rarely seen in India, consists of a series of cell-like forms, or narrow coved grooves open at the base, and built up in successively advancing stages. The Moresque pillar is commonly circular, bulbous at top and bottom, with small rectangular base and rectangular capital. The frieze is deep and highly decorated, the cornice

overhanging and often topped by expanding or stepped pinnacles. The general scheme of ornamentation consists of involved patterns made up of ribbon forms, interlaced, knotted, twisted into rectangular and curved shapes of geometrical character. This led to the adoption of reticulated patterns, often made up of small squared rods, joined together in quaint net-like designs, usually in combination with round and oblong beads. In Arabian the rods are turned with rings and squares of varying sections. Flower and leaf forms are conventionalised into thin scrolls and fan-shapes, which in the Moresque are generally given a "feather edging" of small radiating lines. These flat bands and scrolled foliage are continuous and involved, generally closely covering the surface, but in the Turkish phase the designs are poor and straggling, uncovered spaces being common. In Arabian we find the pink and pineapple a basis of ornament; in Hispano-Moresque the rose; in Persian and Indo-Saracenic the lotus. In the African types the lion is the chief animal, in the Persian the peacock. In all we find an occasional talismanic use of the human hand, and also of inscriptions usually beautifully blended with the interlacings and rectangular patterns. In decoration use is made of painting, flat carving (often pierced), turning, and inlaying. Glazed tiles are prominent throughout the style, either with embossed designs or raised colours applied to incised designs. Persian tile work usually has a green or blue background. Mosaic is gorgeous, the scrolled and geometrical patterns in marble, glazed pottery and glass, often on a gold background, showing the brilliant colours to much advantage. Geometrical inlays of mother-o'-pearl and ivory are a feature of Turkish work. Stalactite ornament usually has the surface covered with minute tracery and patterned scrolls, in gold or colours, and is sometimes raised. Though bright colouring is the rule, carved stone and wood are often left bare; in some cases piercings may be filled with coloured glass. Textiles, ornamented in much the same style, enter largely into decorative schemes, carpets, rugs, gaudily upholstered cushions and curtains being used. Primary colours characterise the early work and much of the Hispano-Moresque. The Persian palette is wider, and the Turkish inclines to the tertiaries.

ANGEL. ITALIAN SCHOOL OF PAINTING.

CHAPTER VIII

SPECIAL SCHEMES: (I) DOMESTIC ARCHITECTURE

THE protective value of paint for outside work is generally recognised, and so we find paint applied not only to wooden buildings, but to those dressed with stucco, and even those faced with concrete, brick, or stone. It is not necessary in this chapter to discuss the choice of paint, the preparation of surfaces and the actual work of paintings, for these points have already been considered. Here it is only necessary to say that, as a rule, if bricks and stone are in a good condition, they are better unpainted, and this also applies to concrete work. However, it must be recognised that in our large cities and industrial towns the problems of damp and impure air have to be considered. Dampness, sootiness, and chemical impurities in the atmosphere are very damaging to most building materials, especially to soft and pale brick and soft stone, which, even when they do not decay, soon become dirty and an eyesore. Then paint is certainly to be preferred to the defaced natural texture of the wall facing. In any case, painting of the outside of houses is the prevailing fashion; that being so, we must see how best to carry out the work with some regard to fitness and artistic beauty.

Both for exterior and interior painting and decorating, different methods must be adopted when dealing with private residences and public, or semi-public, buildings. These two sides of the question will be dealt with in separate chapters.

OUTSIDE WORK.—As regards colour, although in theory there is no reason why uncommon and brilliant schemes should not be adopted for exteriors in towns, streets with blocks of buildings, terraces, semi-detached houses in close proximity to each other, the practical restrictions are rather severe, especially for private dwellings. It is not everybody who would have the courage to adopt the effectively bold, if somewhat lugubrious, black-and-white scheme carried out in a London house at Knightsbridge. The house was a dead black, with windows and door framings and cornice in pure glossy white. Apart from the fact that a too distinctive colour scheme would cause the building to stand out rather glaringly, there is always the danger that neighbours, either by neglect or by opposing ideas of decoration, may produce odious patchiness, if not hideous contrasts. Where buildings are fairly isolated there is more latitude for both originality in composition and the use of bright colours. Then we can indulge in a rich dark blue or a fine

red-brown as the predominant colour. Good effects can also be obtained with the right shades of green, which permit of freer use of colours for window-sills, frames round the windows and doors, bands forming horizontal courses, cornices, etc., than do the blues.

For ordinary purposes, safety lies in the choice of creams and light browns. A pure white is inadvisable for town work; and greys are objectionable, as being cold and depressing. With the creams and browns, the desired distinctive note can be introduced by the right treatment of the woodwork, metal work, string courses, coping, steps, etc. Quite bright colours can be used for those purposes, provided patchiness is avoided. An excellent effect was noted on a Cornish rectory, where the flat surfaces of the woodwork, the doors, and ironwork were painted a light green, the sills, the beadings of the woodwork, and the brackets of the iron gutters and pipes being painted a glossy white. The effect was simple, but quite good. In another case —that of a small house on the sunny south coast—the walls were given a matt coat of cream colour, the windows and doorways framed in broad bands of a light chestnut, the wood and ironwork painted a light green, and just beneath the eaves was a deep frieze scroll-work in chestnut brown, also matt, touched here and there boldly with brilliant red, yellow, and green paint, and flowers in highly glossy paint. Another band of this stencilled decoration marked off the ground floor from the first, having the curious effect of giving breadth to what was otherwise too box-like a structure.

For business premises there is less occasion for restraint. We can recall not unpleasantly the glossy white and bleu de roi scheme adopted for the numerous collecting depots of a business firm scattered in different parts of London; also the red-brown treatment of basement and ground floors of the white-painted stuccoed fronts of the Whitehall boarding establishments, found in many of the Bloomsbury squares and streets. On the south side of Oxford Street is the Oak House, simply enough painted in pale cream water-colour, with broad horizontal and vertical bands of dark brown; it is sufficiently outstanding for advertising purposes, yet quite at ease amidst its diversified surroundings. More distinct in its strong contrast of black and white is the half-timbered paint work peculiar to the milk shops of a certain firm in the north-western districts of London. Such schemes as these are at once in better taste and far more arresting than the glaring fascias and ugly huge gilt lettering so commonly met with. They demonstrate the right use of paint, the turning of a structurally admissible surface treatment to a legitimate purpose of attraction.

The Value of Colour.—If we reflect on the darkness of our modern city life, it is hard to realise that we English have been such lovers of colour in our houses. Yet there is ample evidence of this in Saxon and Norman times, throughout the Middle Ages, to the Early Renaissance. Fashions changed and had many phases, but always there was a bold

application of colour in its gayest modes, both for exterior and interior decoration.

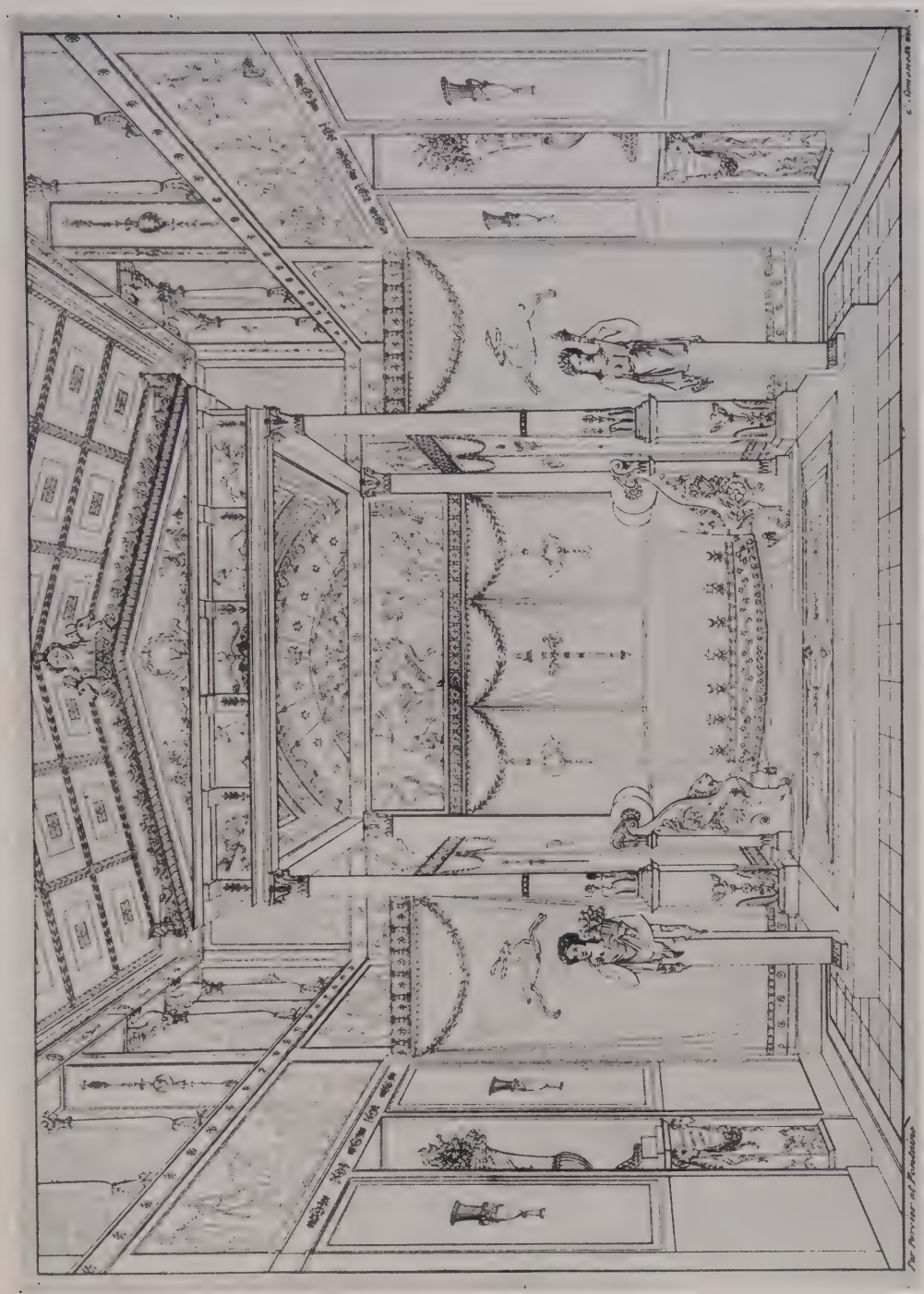
It is a pity that we appear to have lost, if not the faculty of appreciating, at least the habit and knack of applying colour, for in such a climate as ours, with its high average of dull days, we surely stand in need of the lightening touches that good decoration skilfully used can supply. Judging from ordinary practice, we seem to be as alarmed at purity of tint as we are at vividness of hue. Yet if we must eschew the primaries, soften down their exuberance of life, there is no reason why our secondaries and tertiaries should be muddy. We can obtain the lower tones without resorting to the drab and cold. In fact, on the contrary, we require light and warmth. Now, both qualities may be got out of colour without plunging into riotous brilliance. A touch of yellow or orange will make the dull brown glow with warmth, a modicum of white cause the deathly, light-robbing grey to give out the soft radiance of a silvery sheen. All blues need not be inky, all reds earthy, nor all greens faded or sodden. We must get warmth and life into our colours, and then, unafraid, apply them judiciously. But we must remember that rooms are intended to be furnished and meant to be lived in, so painting and decoration must not be overwhelming and should be adapted to the special apartment.

So far as pictures, statuary, and furniture are concerned, the best means to obtain fair play is to provide a not too prominent background. Decided-patterned papers like tapestries are inimical to pictorial and plastic art, and often reduce to utter insignificance the most splendid efforts of the cabinet-maker's skill. If such wall coverings are adopted, either frankly accept the obliteration of furniture, or choose pieces of rather heavy framework, upholstered as boldly as the walls are covered, and place any pictures you care for on easels or screens properly backed with suitable drapings. For water-colours, drawings, and etchings the best background is old gold, not too dark; or a warm light brown, tending to yellow. Oil paintings and engravings will suffer no harm from good red backgrounds, especially if the mounting has some gold in it. The monotony of the plain, or next to plain, surface of the wall, if not altogether relieved by the framed pictures, will be by the judicious introduction of contrast in the painting of the woodwork, the selection of a frieze, or tinting of the cornice. With old gold a dark, rich crimson, with a touch of mazarine blue (either a thin stripe, or a series of dots, to produce a jewelled effect) will do; with the light brown, a light olive-green or peacock-blue frieze or decorated cornice looks well. If we have walls covered with silk, or silk fibre paper in light shades of pink, blue, green, or gold, framed in gilt or white mouldings, pictures had better be few and far between—and, indeed, show to greatest advantage when treated as an integral part of the mural decoration, being framed flat in mouldings blended with the rest of the woodwork. Treated thus, they may be placed over doorways or over the mantelpiece.

Dadoes and friezes, though so useful in giving an individual note to a room, are by no means essential, and are, in fact, to be deprecated in small apartments, especially where it is desired to convey an impression of loftiness. If the cornice is of good design, the gay colour note may be brought out here, either by broad bands and thin lines, or by thin lines of bright tints on white, cream, or brown. With ornamental mouldings the desired effect may often be attained by placing the high lights on the ornaments, or merely outlining (on the edges) with the bright colours. The last can, for instance, be neatly carried out with the dentil, drop, pellet, or floral decorations in the hollows.

CEILINGS.—The same style of treatment is usually advisable with ceilings. Unless we are dealing with spacious apartments richly appointed in every particular, splendidly painted ceilings would be out of place in space and time. We may admire the delicate medallions with which Angelica Kauffmann adorned Adam work, or even the feebler productions of a Richardson or Collins, and these should certainly be cherished wherever they are found; but they should only be imitated with the utmost caution. Scenery or genre painting overhead is to be deprecated. There are comparatively few really successful, even among the renowned pieces of old masters; modern instances in the grand manner which are beyond cavil could almost be counted on the fingers of the two hands. More latitude can be allowed when curved and domed ceilings are being dealt with. For the most part, however, we may well be content with good plain plaster work—strap work, geometric patterns, or floral designs. Or, failing this, we can have one or other of the best forms of mechanically produced fibrous plaster. These, even when left pure white, break up the plain surface overhead, giving play to light and shadow. How much more beautiful, though, if a little colour is called in to bring out the chief points of the design, and at the same time to link up a conspicuous portion with the rest of the room. We need not put a great strain on our palette. It is not necessary to have masses of colour and gold. Certain lines and ornaments should be judiciously selected and given the necessary tints to complete the scheme. Here, even more than in the cornice, colouring the edges of the raised ornaments will frequently prove quite sufficient. So varied are the designs now produced that there can never be any difficulty in finding one to blend with the surroundings. For certain exceptional situations—a billiard-room or a library—stamped leather, not too dark in tone, with a little gilding and perhaps proper tinctures for heraldic devices, is excellent. Failing these, much as we may dislike the now discarded fashion of papering ceilings, a pleasant-toned white paper with discreet pattern (geometric or floral) in cool pearl greys, or the palest of hazels, is to be preferred to the utterly plain whitewashed surface.

Where there is a fine ceiling with some colour, and a not over-heavy cornice, and circumstances permit, a frieze ornamented with gesso work,



EMPIRE DECORATION.

Design by Percier and Fontaine, architects to Napoleon I.

or a good imitation thereof, is an excellent opportunity for stamping a room with character. The gesso decoration should be in low relief for small rooms and to blend with such styles as the Empire or Adam, but may be in high relief for bolder methods, floral, fruit, or genre subjects being selected and colour introducted. By placing gesso work in framed pediments over doors and windows, and possibly in small medallions on the ceiling and door panels, a further linking up is made possible.

Figs. 1–3, Plates XIV and XV in Volume I, though representing panels in paperhanging schemes, will provide useful hints, for they demonstrate how much may be done by panelling, by means of simple mouldings or painted bands. It will be seen that the form of the panels are specially selected to suit the shapes of the rooms, Figs. 1 and 2 being particularly instructive in this connection, each having three rectangular panels, but of varying size and differently disposed. While these are given as designed for separate ceilings, it will be easily seen how the panels can be enlarged or reduced and also grouped to cover large ceilings. The panels themselves may be left plain or decorated, either by painting or papering.

Fireplaces.—The fireplace and chimneypiece provide another suitable spot for the concentration and dispersion of colour. Even if the chimneypiece itself be white or black, its surroundings may be much more vivid, which is made all the more pronounced in such rooms where cosy-corners are admissible. Adam and Bossi both showed what dainty effects could be produced by adding colour to mantelpieces, just as the Tudor and Jacobean builders had done before them. The delicate inlays of coloured pastes, marbles, and precious stones introduced by Bossi are an abiding joy to those who possess or are familiar with examples. In a different way Caffarelli and the other artists of Louis Seize's day used carved coloured marbles, enriched with bronze and ormolu with distinguished effects. All this we can have, whether we adopt the monumental built-up style or the flat, classically inspired fireplace frames of Soane.

"Period" Styles.—A difficulty which confronts people when they are considering problems of domestic decoration is the question of adoption of style. Should the character of the schemes selected for different rooms lean towards uniformity or towards diversity? Uniformity tends to ease and dignity. On the other hand, there is much that delights in diversity. As a matter of fact, both methods can easily be carried too far. Broadly speaking, for small and medium-sized houses, as well as for flats, it is really wise to adopt a general scheme of strictly harmonising decoration and furnishing. Space under such circumstances is too limited to allow of the necessary transitions between periods and countries. In large mansions and public buildings conspicuous diversity of styles, both as to periods and climes, may be permitted, but only if the impression of chaotic promiscuity can be avoided; otherwise strong mixtures usually prove disastrous. Nevertheless, it

is not to be understood that a general harmonious scheme necessarily implies monotonous uniformity. Indeed, uniformity should not be aimed at, unless the accommodation is very restricted, when it is all the better if each succeeding room is treated merely as a different phase of the other. Otherwise, what is wanted is that a similarity of feeling should underlie the treatment adopted for the different rooms or sets of rooms. Again, when "period" decoration is decided upon, exact copies in their entirety of any existing examples—however excellent these may be—rarely make really pleasant rooms to live in; because, as it is impossible to reproduce all surroundings and "atmosphere" perfectly, there will be a certain stiffness, called by some a "lack of sincerity," which does not conduce to ease. The true artist adapts rather than copies; though he may be faithful enough in many details, and particularly in character. Yet by adapting, just sufficient of the modern creeps in to prevent, say, acetylene or electric lighting, or the presence of men in twentieth-century garments looking ridiculously incongruous.

Whatever else is done, the entrance hall should be in keeping with and suggest the dominant character of decoration in the house or flat. Where thoroughly independent notes may be tolerated, even in small premises, are in the billiard-room, smoking-room, and library, and again in any rooms set aside for children. These are in truth little worlds apart, where the personal intimate note may be given greater freedom than in the ordinary run of rooms. For smoking and billiard-rooms the notions to convey are comfort and privacy; so here rich dark colours, but with brilliancy in them, are required, while decorative forms should be kept subordinate to the movable treasures. In the library the presiding idea must be repose, and here olive greens, dark and light browns with a little crimson are useful. Any additional colour needed can easily be introduced in a few "pots and pans," metal work, rich carpets or rugs, and on the ceiling. Possibly there is wisdom in trying to make the walls of play-rooms instructive. At all events, let them be cheery. But the children's sleeping-rooms must be light and as plain as possible; no pictorial friezes, intricate patterns, or decided lines should be admitted; for these things, pretty in themselves under ordinary conditions, can become ghastly vehicles of mental torture and bodily unrest. Let small children sink into slumber and open their eyes in a warm colour bath, as devoid of form as possible.

Floors.—Something has been said about floors. For many reasons the rectangular bordered carpet is to be preferred to the stretched-all-over-the-room, from wall to wall; though the latter method is to be admired in a boudoir, where it produces the effect of cosy privacy; and in the library, for its suggestion of quietness. For many rooms, a well-made parquet of wood having a uniform tint is the best "surround," and next to that a self-coloured cork linoleum. Except in the dining-room, library, smoking- and billiard-rooms, carpets with a light ground

are best, with colours harmonising with the scheme of decoration, though of a shade or two darker. For halls and passages, tessellated floors may compete with parquet, and here the latter may be of two different tints of wood. Even if linoleum imitation parquet is adopted, let there be a frame or border, carefully mitred at all corners. For country cottages, and even some small old-fashioned town houses, a green- or red-tiled hall floor, with corridor to match, is an improvement on tessellated work. In this connection it may be mentioned that there has lately been introduced a non-shiny oilcloth perfectly representing square red tiles. Any of these floors will take carpets and squares to blend with the surroundings, which can be replaced in the summer by cool matting.

FURNITURE.—One advantage of not carrying out too slavish a copy of a very pronounced "period" style is that it is easier to adapt favourite pieces of furniture to the new setting. Where furnishing and redecoration go hand in hand, there are, of course, no difficulties to arrest our attention, for then it is merely a question of connoisseurship or of following expert advice. Far more frequently, however, the problem that presents itself is to so arrange favourite old furniture, or treasures picked up from time to time, that they will not look out of place. As regards chairs and settees, the difficulty is considerably lightened, owing to the fact that a rich variety of textiles for furniture upholstery and drapery are now available. Many of these are remarkable for the accuracy with which designs and colours of old European and Eastern fabrics are reproduced. A goodly proportion of the present-day Spitalfields silk and union furnishing materials are, indeed, woven according to the perforated pattern cards of the seventeenth and eighteenth centuries, the original colours also being faithfully adhered to when necessary. These may be called great helps to harmony and economy! The attaining of such desirable ends is still further facilitated by the specialising in making up of movable covers in these materials, and also of cushions in quite a bewildering variety of shapes.

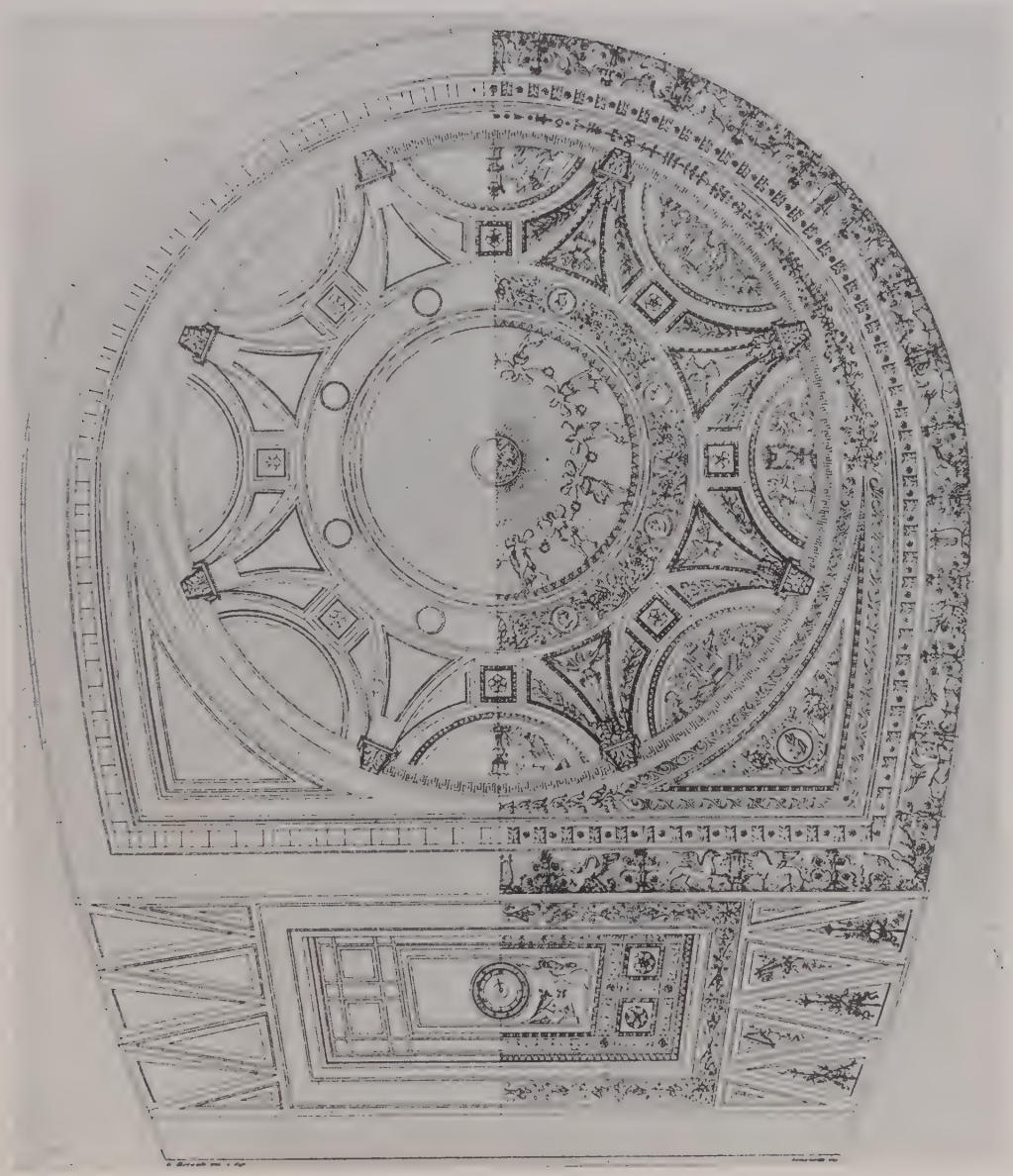
A little ingenuity will often enable a fine piece of furniture to be given its due prominence amidst uncongenial surroundings without shocking good taste. This is sometimes attained by placing, say, a cabinet in a recess or alcove, a table in a bow-window. More often the needed breaking and linking up are contrived with the assistance of a judiciously placed screen or well-arranged drapery. A spacious stair-landing, or a corridor recess, are also suitable positions for the display of choice examples. Most really well-made furniture, with the aid of upholstery and adjustable background, will fit in amicably enough. Even the welcome sturdily austere cottage furniture of a by-gone age will find a comfortable abiding-place in some dining-room corner, a simple morning-room or screened-off greenhouse verandah.

To recapitulate. A ceiling with exposed joists may be as out of place as a "pictured" ceiling, or one with elaborately modelled and painted plaster, but there is no reason why it should not have a touch of colour.

Light shades of pink, blue, or cream are possible. If the ceiling is covered with patterned fibrous plaster, there is no reason why ribbons, nail-heads, rosettes, or similar parts of the design should not be picked out in colour, perhaps with a touch of gold or of golden yellow. Or the edges of prominent portions of the pattern can be lined with colour. It should be remembered that during the best periods modelled plaster work was almost always coloured and gilded. It will be seen that a little thought in this direction is well worth the trouble spent upon it. Then, again, the cornice is certainly deserving of colour treatment. Much may be done with simple narrow lines and broad bands, though these can be varied with some form of chequer pattern, a running geometrical or floral design, or more deliberate pictorial efforts, carried out in the flat or in such a more or less raised medium as gesso. This treatment, however, is more effective as a frieze; another welcome occasion for strengthening a colour scheme.

A well-known architect, who has given attention to decoration, does not approve of making the colour scheme of an apartment complete until the "occupants add themselves and their trappings to it." That is to say—the colour scheme should be obviously incomplete, but should be such that a variety of added forms and colours in different lightings might form a satisfying whole. He believes that the inherent colour qualities of the constructive materials should be preserved (as a rule) though modifications may be used. In a typical example of his work the rooms show much of the plaster untouched and in one case "finished off flat," being of the colour and texture of rich brown baked oatmeal. The wood is soaked in a preservative to the colour and texture of a "Rangoon cheroot," a luminous brown. With such a background one may add antique Persian rugs, Oriental silk lamp-shades, women and men attired *à la mode* or otherwise. The most important item in interior decoration, this authority holds, is light and shading-chiaroscuro. A room of a simple, even sombre style, by arrangement of people, dresses, furnishing, dishes of food, glasses, fruit, flowers, can be made brilliant, scintillating, or ominously thrilling by skilled arrangement of light—daylight, electric, oil, candle, and fire. Of course, he points out, there are occasions when lacquer of vermilion orange, lemon yellow, turquoise blue, black and autumnal browns, may be lavishly laid on, with silver and gold and white fabrics all about.

Alcoves.—The alcove is a niche or recess in a room which can be turned to decorative use. In the former case it is shallow, usually semicircular, covered at top and perhaps does not reach the floor. It is often highly decorated and made to receive a seat or a statue. In a hall or on a staircase an alcove is very useful, sheltering a statue or a vase of flowers and a girandole or other form of bracket light above. This form of alcove is a rather conspicuous feature in early and mid Georgian houses, especially in the situations above mentioned, also in music-rooms and galleries. The recess is generally more spacious and



EMPIRE DECORATION: THEATRE CEILING.
Decorative detail superposed on simple classic foundation.

rectangular, and may be so arranged as to form a kind of inner or secondary room, either fitted with divans and partly shielded by curtains or a pierced wood or metal screen, or to receive a bedstead which may be entirely closed in by doors or curtains. The panelled fixed beds of Flanders, Brittany, and Scandinavia were so treated, filling up the alcove, so that when the doors were drawn to, the panelled walls presented an unbroken surface. This plan has also been adopted with cupboards, fitted with panelled or glazed doors, and proves very useful in some situations. The spacious curtained alcove, sheltering bedstead, tables, and chairs, are almost the general rule in important French houses from the reign of Louis XIV to the Restoration, after which they become less common. Shallow alcoves are also favourite places for the setting off of a choice cabinet, a console with pier glass or a pedestal with sculptured group, vase, or other ornament. Alcoves may prove useful as affording opportunities for accentuating decorative treatment and breaking the rigid lines. A form of the alcove that partakes of the character of the cosy corner is to place a screen or arched partition in an angle of a room. Of the examples illustrated Plate XX is that of a deep bay-window treated as an alcove, showing the effect produced by a dark scheme of colouring and the one beneath of light materials and colours. The reader should also turn to the next paragraph.

In another instance, Fig. 1, Plate XX, a small room adjoining a larger one is treated as an alcove by means of the arching, supported on slender pillars, the tall glazed cupboard dividing the window space into two bays. It will be noted that the pillars of the alcove are repeated on the sides of the fireplace. While the decoration is in harmony, the friezes in the two rooms vary, which is right, as the one in the larger would be too heavy for the alcove. The ordinary type of semicircular, coved-topped alcove is shown in Plate XVIII: More elaborate planning and decoration of alcoves is in Plates XII, XIII, and XVI.

Cosy Corner.—This is a modified form of the alcove, generally contrived by screening off part of a room, whether an angle or not. In its most simple form, we may have fixed couches, possibly with panelled fronts and cushioned seats, with plain dado or a padded back, usually ending in a decorative cornice or a flat shelf to receive vases, statuettes, or books. Indeed, the space above the upholstered back may be occupied with open or glazed bookshelves, or by a china cupboard. In the more elaborate form the recess is partly shut off by a screen, which may be panelled or pierced, carried up a few feet or to the ceiling and provided with an arched opening. The cosy corner is specially suitable for a sitting-room, hall, or for a bedroom, where it fills the place of a boudoir. It should then be fairly large, to admit of a writing- or work-table being used. The cosy corner, especially if screened, admits of slightly different decorative treatment than is adopted for the rest of the apartment, especially more luxurious fittings, higher colours, and greater emphasis

in details. Plate II, Vol. II, shows a popular type, which forms a decorative adjunct to the bay-window, converted into an alcove by means of a fretwork arch and side pillars. Other interesting examples are shown in Plates XII, XIV, and XV.

An Example of Treatment.—An American exponent of the art has written sensibly on this subject. He says: "The decorator who has the faculty of harmonising existing conditions and producing a room that is beautiful in colour and beautiful in ensemble effect can achieve more for the public at large than he who attempts nothing but strictly period work for the few able to pay for it—to say nothing of that class more limited still who are able to appreciate it, for the full value of a work that is consistently historic is very seldom appreciated. We all know that northern exposure gives a room a deficiency of sunlight, and the wall treatment should supply this. A southern room, on the other hand, gives so much sunlight that counteracting wall treatments in cold colour are permissible. In the colour treatment of a room one has either to adopt a harmony of analogy or a harmony of contrast, and this is a matter which depends upon so many conditions that it should be carefully studied. Where a plate rail is used one must remember that a great deal of colour may be furnished by the bric-a-brac, and that the wall should furnish behind this plate rail a suitable background. When we follow a scheme of contrast the borders should be the complementary of the wall, and if the reader has studied a colour-contrast diagram he will very readily understand how to determine the exact complementary colour. For yellow hanging, for instance, violet and blue; for green hangings, red in all its shades; for blue hangings, orange and yellow. The wainscoting or dado should be the same as the top border or frieze, but of a darker tone. The intermixture of white or black is always permissible; thus a paper on a side wall might have as its frieze the complementary colouring with more white, while the wainscoting or dado should be the same with black added. The cornice is, of course, lighter than the border, and its members may show several tints, with the ceiling lighter still. As a rule the colour of the chair coverings should be the complementary of the side walls, and the colour of the furniture frames should be complementary to the wainscoting; so by following this rule we find that the wainscoting serves as a contrasting background to the chair frame, which is always desirable. Let us imagine a room wherein the side walls are of a reddish tint; the wainscoting, being a complementary colour, is of a greenish cast, like old Spanish leather or olive wood. Now, the furniture, let us say, is mahogany. That means it is of a reddish brown, and it stands out in contrast to the wainscoting, while the chair covering, being greenish in contrast to the chair frame, is also in contrast to the side wall. Here we have, then, the colour relations of side wall, wainscoting, and furniture frames and covering; but it is undesirable that these tones should be alike. The rules cover the principle, but the man must supply the judgment.

The wainscoting, or dado, in such case as the above is of a deep tone of the frieze, and the side wall proper is complementary to the green before it is lightened for the frieze or darkened for the dado. The vital point we should impress is that, knowing the character of the furniture in the room, you start with a properly contrasting wainscoting and build from that."

Now as to a few general rules which may be applied to the painting and decorating of particular kinds of apartments. It is only possible to afford hints, which may be useful in serving as guides.

THE HALL.—Here opportunities are many. Happily we have outgrown, even in the cheapest villa or terrace house, the abomination of marbled wallpaper hangings. But perhaps we have scarcely realised how the hall, even though it be a mere narrow passage, can be made to convey the welcoming note to visitors, and that solely by means of a wise choice of colour. Whatever may be done with other parts of the house, if we are not to have wood panelling, certainly oil- or water-colours are best for the walls of hall, staircase, and corridors. Paint will not only stand harder wear, but will afford a less compromising background than most other coverings. Here light and warmth are essential. Blues and greens will not do, the duller browns and greys must be avoided. A scheme admitting the use of several colours is often an advantage, for here, as of course in any other part of the house, we may add or subtract from the apparent height, length, or breadth by the careful placing of horizontal and vertical lines or bands, long or upright panels, etc. A lounge hall should have the walls painted of light, warm colours as a background for pictures, arms and armour, sporting trophies or other ornaments, or be freely decorated with broad floral effects, panels, or tapestries and other hangings.

On the staircase exposed soffits should receive attention. The plain whitewashed soffit is as characterless and tiresome as the unadorned level white ceiling.

The dado is often useful in halls, on staircases, and in corridors, for by making this tall or low, light or dark coloured, we may accentuate or modify the dimensions, and give the keynote to the decorative scheme. Stencilling is quite appropriate for adding decoration here, usually in the form of a border to the dado or a good frieze.

A dado on a staircase should have the same rake and height as the baluster rail.

LIVING-ROOMS.—As a rule, light colours are preferred for the drawing-room and boudoir; white or cream for the former, good blues or pinks or a delicate bright green or pale yellow for the latter. But even here a masterful touch of strong colour will be welcome in the cornice or the ceiling, the frieze, or in appropriate framing lines or panels. Other points for the strengthening of colour schemes are the fireplace, the windows and doorways, or such prominent features as bays and alcoves.

The morning-room should also be light, but with a gayer and stronger

note than the above. And here a pretty deep dado is an advantage. The dado should always be of the darkest shade of the colours used. Indeed, this is the general rule. The darker shades should be the nearest the ground; though this does not apply to strong colours used in lines, bands, and patches for purposes of contrast or harmonising.

In the dining-room comfort should be the note aimed at, so here fairly strong but warm colours should be used. For the study or library the sense of cosiness and repose will be secured with a golden brown or a yellowish tone. Both of these should be relieved by a bold design in several bright colours, applied to frieze or cornice.

Bedrooms.—Bedrooms should be light and reposeful. Reds are unsuitable, and so are all but the palest, brightest shades of blue and green. Outstanding schemes of colour and intricate designs are out of place in bedrooms. They are especially so in nurseries, particularly night nurseries. The gay note should dominate, but not to the extent of proving exciting. Anything that arrests attention ought to be avoided. It is very much the fashion to decorate nursery walls or friezes with human figures or animals; often delightful pictures that prove interesting to young folk. But these, especially when in processional form, are apt to become obsessions, troubling the half-conscious mind of imaginative children, especially when they are ailing. Intricate patterns have the same tendency to tyrannise over the wakefully inclined and the feverish. Treat all bedroom walls and ceilings broadly, with soothing washes of colour.

The Kitchen.—Colour ought also to be introduced in the kitchen, where its brightening influence is most desirable, particularly in working-class dwellings, of which this apartment is one of the principal living-rooms. Gay colour can be introduced by way of painted woodwork, or by framing bands on walls and ceilings, to relieve the monotony of the white and cream or white and pale blue which we generally adopt, partly for the sake of obtaining as much reflected illumination as possible, and partly for the sake of the appearance of freshness and cleanliness.

If reasonable discretion is shown, quite strong contrasts are permissible, but it is necessary to avoid the appearance of patchiness, which can be obviated by good harmonising. Usually patchiness is the result of using too sombre tones, which look heavy and so attract too much attention to themselves. It is often otherwise if they are employed in bands or lines, when the darkest maroon or black may become a pleasing means of separating yet blending two other colours.

CHAPTER IX

SPECIAL SCHEMES: (II) PUBLIC BUILDINGS

As a rule public and semi-public buildings require a rather bolder note in colouring and decoration than is usual in private houses. The style depends upon individual circumstances.

Outside painting does not generally amount to much on public buildings; but where stucco or brick has to be painted, the colours usually range between creams and light browns. Woodwork and metal may be painted brown, reddish maroon, or in special cases dark green. But there are certain conventionalities. School buildings are generally painted dark cream with the woodwork in a lighter shade, or in white. Fire stations are mostly decorated in white, or very light cream, with bright red.

In certain old buildings of the half-timbered style, such as we see in market halls, etc., the plaster work should either be rough cast or painted some shade of cream (a staring white is inadvisable), and the woodwork, after cleaning, had better be stained. Occasionally, however, the wood is in poor condition and then black or deep-brown paint is best. The sharp contrast of pure white walls with dead black woodwork is not suitable for public buildings, though it is effective for ancient hotels, inns, dairies, and other refreshment places.

PUBLIC OFFICES.—For interior work on public offices, town halls, etc., sober but not sombre colours should be the rule. If the walls are not polished marble or granite, or of other dressed stone, fairly high dadoes in dark shades of colour are useful in entrance hall, corridors, lobbies, up staircases, and in the business offices. Above this the walls should be painted of a lighter colour and the decoration left mainly for the friezes, cornices, and ceilings. Painting in panels of different sizes to suit the walls, each panel framed with coloured mouldings and the centres left plain or decorated, looks well. So does wainscoting either in genuine wood panelling or in stamped hangings.

The public entertainment halls admit of more elaborate treatment. Light reds over a maroon dado, or golden yellow over an Indian red, look well. The dado may be finished at the top with a pretty but fairly bold stencil border. In designing this stencil it is often possible to introduce an appropriate note, either by using some part of the civic heraldic device or some local plant, flower, or suitable symbols representative of the prevailing industries. Local history or industry may also be represented by pictorial painting or symbolism on wall panels or on broad friezes.

Painting is now usually done in oils, the wall first being prepared for the artist by providing a polished or a slightly granulated stucco surface, according to the style affected. Some artists paint direct on this. Others lay on a priming coat, which may vary from a pure white to a dark cream. Yet others prefer a luminous yellow or a greyish blue, this all depending upon their "palette"—in other words, their particular scheme of colouring. For this priming is treated as a foil, which enhances the value of the colours subsequently brushed on in their washes or strokes. The fluidity of the oil-paint will depend upon the artist. Oil colours of this kind may be protected by gold size or artists' clear varnish after the colours are perfectly dry.

Fresco painting has many advocates, it being softer in tone than oils, but it is a far more tedious process, requiring careful preparation of the surface and the choice of mineral pigments that will not be injured by lime. The colours, in powders, are mixed in water, chalk water, or milk, and are applied direct to the wet stucco. Retouching is impossible, as the colours sink into the stucco for some depth. Their values are greatly changed thereby, so it requires judgment and experience to obtain a desired effect. This difficulty is increased owing to the fact that only a small part of the surface can be prepared at a time for immediate painting. Alterations can only be made by chipping away the surface and repainting.

Both styles are used in church decoration, a preference, however, being shown for water-colours, or otherwise the oil-painting is protected by a matt varnish. The surface of frescoes should be protected by a wash of water-glass (a soluble, colourless, and transparent preparation of caustic soda and silica).

SGRAFFITO.—Sgraffito in old form, as seen at Pompeii, is a mere roughly executed outline sketch in black, but as revived in Italian Renaissance is much more elaborate. The method was this: a wall was covered with a brown or black stucco and then thickly coated with whitewash, containing size or glue. The design was traced on the whitewash and then scraped away, either right to the background or leaving a film of white. In this way strongly contrasted effects, with suitable gradations of depth, are obtained. Both panels and borders are treated in this way, the latter generally taking the place of mouldings.

Sgraffito is capable of much wider application, by using different-coloured backgrounds and washes, and using both scrapers and wire brushes.

STENCILLING.—Stencilling is a semi-mechanical art by the means of which repeat designs in monochrome and polychrome can be accurately produced. A stencil is a flat sheet of paper, cardboard, wood, or metal, on which a design is traced and then cut out, so that when it is placed on a surface and a brush full of pigment drawn across it, or stippled over it, the ornament is exactly transferred thereto. If the stencil is sufficiently flexible it may be used on moderately curved surfaces as well as on the flat. It may be quite small or fairly large, and obviously

ADAM DECORATION.

by moving it to right or left, up or down, the subject may be repeated over and over again, and transferred from one surface to another, whether the surface be of wood, plaster, textile, or metal. Stencilling as a method of ornamenting is objected to because it is mechanical. No doubt that is so; but it is certainly the best means of securing accuracy in flat repeat decoration. While many stencils are stiff and inartistic, this is not inherent in the method. Taste and judgment can be shown in selecting a design and adapting it to the process of stencilling, and skill must be shown in cutting. In ordinary stencilling the chief difficulty that has to be overcome is providing ties which will keep the parts of the stencil required from falling asunder. If a design is carefully prepared, these ties will be few and so contrived that they fall in naturally with the design. It should be stated that stencilling may be either positive or negative—that is to say, so cut that they will produce a complete picture or merely an outline, but the two can be combined in one design, which often simplifies the question of ties. The Japanese have a clever way of doing away with ties altogether. They take a sheet of paper twice the size required, and double it over. Then they trace the design, often very complicated, leaving temporary ties, but marked where they should be cut off. The design is cut through the two folds with the point of a sharp knife. This done the sheet is opened out and covered with a slow-drying varnish. Over the lower sheet is laid a criss-cross of very fine silk thread, placed loosely. The upper sheet is next pressed down carefully on the lower, accuracy being essential. While still damp the temporary ties are cut away. In applying the pigment the fine silk threads move, and are held above the surface at their juncture with the paper, so that they do not interfere with the work.

From the character of the work it is evident that stencilling was largely resorted to by the ancients and in the East. It was used in Gothic decoration, and is a special feature of Gothic revival ornament. In skilful hands it is capable of rendering great service for permanent work, and is indispensable for much temporary decoration.

Wall Decoration.—Walls have very naturally received practically every form of decorative treatment. In the earliest attempts at architecture we find traces of sculpture and painting. The Egyptians and Assyrians used carving, painting, and coating with glazed tiles to embellish their walls. The Greeks made use of many methods and more styles. Pausias of Sikyon (about 360 B.C.) it is said "was first to paint panelled ceilings." We are told that in some instances "the colouring of the body of the walls was a pale yellow, or golden colour, the triglyphs and motules blue, the metopes and the tympanum red, and some other portions of the building green, varying these same tints or using them of greater or less intensity, as the judgment of the artist dictated." But painting went much farther than this implies. Not only were separate sculptures coloured, but the flat walls were decorated with set pictures.

In these pictures we see that Greek painting was at first rigid and conventional; then attempts were made to portray movement and there was more natural grouping; and finally the artist was intent on showing life in action directed by thought, so attention was paid to gesture and expression. There was what we may term an academic and a popular style of painting. For instance Stadius (about the time of Augustus), says a contemporary writer, painted walls "with views of villas, harbours, landscape gardens, sacred groves, hills, fishponds, straits, streams, and shores. Among his works we know well the men approaching a villa through a swamp and staggering beneath the weight of the terrified women whom they have bargained to carry over, with many other scenes of like vivacity and infinite humour." This familiar pictorial decoration was also carried on extensively in Rome. Specimens from Pompeii show an extraordinary scope in the choice of subjects, a freedom quite as wide as that of Greece; and although Vitruvius condemned these landscapes and kindred subjects as unsuited to the dignity of architecture, the popular taste decided otherwise, and has preserved the style to this day. Indeed, when reading of Stadius we might well think that we were being told of a recent effort perpetrated in Provence or Southern Italy. To the writer of this volume one of childhood's early associations is a long room overlooking the Mediterranean, the rough stuccoed walls of which were boldly painted in oils with a primitively painful copy of the scenery actually surrounding the house; to the west a pine-clad hill with colombaria and Cap Ferrat in the distance; to the north barley fields and olive groves, where gunners were busy quail shooting; to the east a steep hill crowned by a frowning Martello tower; to the south a rocky shore, the open sea beyond with fishing boats, a puffing steamer, and sailing vessels afloat. All very pleasant to look upon when nights were dark, the wind howled, and spray came leaping over the garden wall! Scenes such as these decorated the walls of many handsome villas and the quaint country inns, though in the latter broad jests were likely enough to intrude. Side by side with these familiar paintings were more formal designs, decorative panels, feigned alcoves with mouldings and pilasters, festoons, figures, and conventionally scrolled foliage, all nicely balanced, with dadoes, friezes, and elaborate borders. Other walls were more grandly adorned with mythological or historical subjects, animated groups leaning over parapets or espied through painted porticoes. These three schools of ancient Rome—the homely pictorial, the naturalistic decorative, and the partly conventional—still survive in the land of their birth. Byzantium added more vivid colouring, though the painting was flat and stiff, as were, indeed, the glittering mosaics.

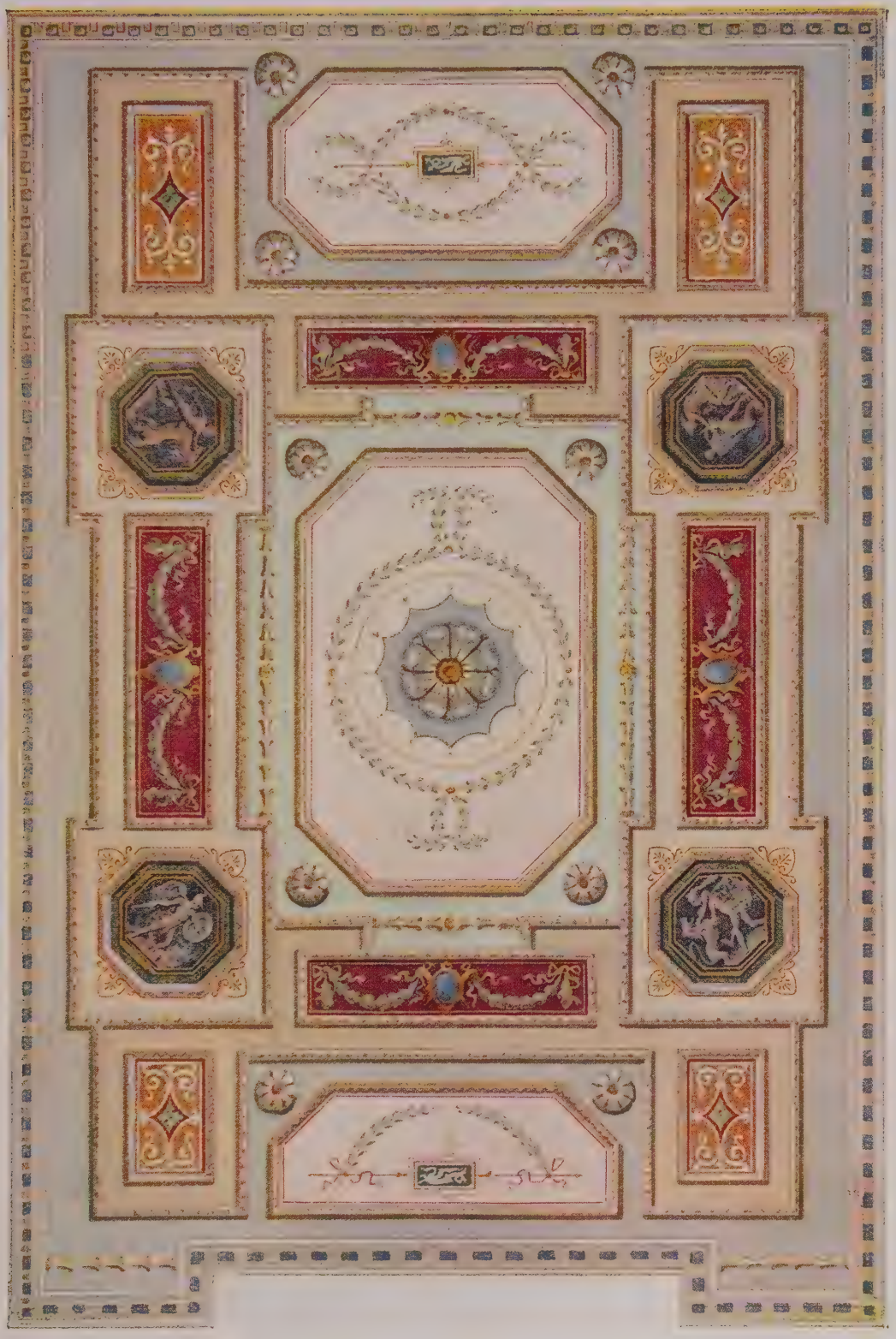
In Mediæval Europe the painting of interior walls was very general. The practice was common in the England of the Saxons and Normans, and found patronage everywhere. Henry III was constantly having the walls of palaces painted with scenes from the Scriptures, from

history, and the romances of chivalry, though he appears to have had a perfect mania for plain green paint. On one occasion he actually commanded a verdant coat to obliterate some historical scene which offended his political susceptibilities. To him was due the celebrated Painted Chamber at Westminster Palace. During the Gothic period there were great artists at work on the Continent, decorating the walls of churches, palaces, and private castles, but purely civic mural pictorial painting reached its highest level under the Renaissance, which gave us so long a list of famous names, from Raphael to Rubens. Painting was often associated with wainscoting, also with elaborately moulded and lavishly gilded and coloured plaster. This plaster work was introduced in the form of borders, friezes, and panels, and we discuss this side of decorative art under the titles GESSO, PLASTER, and STUCCO. The combination of figure painting with elaborate arabesque ornament, so outstanding a feature of Renaissance work, is best studied in the masterpieces of Raphael at the Vatican and Sansovino in Venice, though all this is quite typical of much other splendid work of the kind in Italy and other countries. A treatment of arabesque decoration over the entire surface of a room, except the floor, can be seen in a room from a Henry IV hunting lodge, now shown at the Victoria and Albert Museum, South Kensington (Plates XI and XII). In the same museum is a very different type of apartment, a *petit boudoir* of the Louis Seize period, with dainty floral and allegorical panels, carved fireplace, coved ceiling, and chiselled bronzes by Gouthière (Plate XIV). In the Louis Quinze and Louis Seize periods wainscoting was often painted white, or some delicate shade of colour, and then adorned with richly painted panels of flowers or pastorals, sometimes on the brown-gold backgrounds of Audran or under the brilliant varnish of Martin. Painting with wainscoted panels was, as we have said, in use from quite early days. Inigo Jones introduced mural painting amidst Palladian surroundings, and this practice was continued by Wren and Kent. Kent was a prolific, though not a great painter himself, and he employed others. Some characteristic hall and ceiling paintings of his are to be seen at Kensington Palace, notably in Wren's grand staircase. Others were at work, including the irrepressible Verrio, whose treatment of the grand staircase at Hampton Court is very characteristic of the bombastic style of the period (Plate II, Vol. II). A typical note of the whole school of painters connected with Palladian buildings is the prominence given to architectural features, such as colonnades, arcades, balustrades with rich carpets partly draped over the parapet, heavy velvet curtains held back by gold and silk tasselled cords, in this framing gorgeously clad groups; then in the deep friezes simulated balconies with more groups, or lunettes framing further landscapes or figures; beside many other "dodges" of the kind.

Imposing, but often mannered and even incongruous under the Palladian school, the art suffered eclipse towards the end of the eighteenth century, and was only revived when the nineteenth century was well

advanced. It found worthy exponents, though much of their work was experimental, no quite satisfactory media being found until within comparatively recent days, when a new generation of artists arose, who have been successful in quite ambitious efforts both in public buildings and private residences. As to methods, some details are given in the preceding paragraphs.

Wall hangings were in use in Saxon times, either for covering the whole surface or for certain positions—for instance, the lower part of a hall, forming a 6-ft. dado, or for screening doorways or providing dorsals against which those sitting in backless chairs reclined. Painting was not excluded, we find the two systems co-existing. Hangings were much in demand in Norman days and became still more popular in the Tudor England of comfortable manor houses and the growing class of merchant princes. There were many types of wall hangings in use, these including painted cloths, embroideries, and tapestries. The famous Bayeux tapestry is an example of early work, which was carried out under domestic conditions, though ultimately taken up industrially, first at Arras in the fourteenth century, then at Brussels, to be followed by Beauvais, Aubusson, and Gobelins, and in our own Mortlake factories. Cloths were painted much as we paint some theatrical scenery in these days. Thin, closely woven linen soaked in gum water was laid flat on the floor over coarse woollen or frieze cloths, and when dry the design was rapidly laid on in water-colours, superfluous moisture being absorbed by the backing. By this method designs having quite sharp outlines, but soft tones were obtained with thin colours, and the whole cloth remained transparent, though air proof. As a rule the paintings were figure pieces representing just the same scenes as with the more ambitious wall paintings: scriptural, historical, and scenes from the "Aurea Legenda" or of chivalry from the romances, but, as we know from Sir John Falstaff, also "slight drolleries" in the nature of "Moralities." Many were designed in panels and provided with sententious mottoes and the "wise sayings" of Shakespeare's bibulous knight. While from early days ladies and their women occupied leisure hours weaving tapestries, they also embroidered cloths in all kinds of stitchery, often producing crowded figure pieces, "park work" (landscapes), and heraldic devices amidst foliage designs. But floral work came later, and finally mere stitchery in geometrical patterns and wavy lines of blended colourings, a type which was still prevalent in England in the early days of the eighteenth century. One favourite class of embroidery was called baudekin, from the Italian *badocchino*, which were originally made from Bagdad, or baldano, cloth, a mixture of silk and golden thread, in geometrical and scrolled patterns. Equally gaudy were the cloths of gold and the brocades of silver and gold, sometimes enriched with precious stones, as they were by Henry VIII. At least until the early years of the seventeenth century it was customary to hang all these painted cloths, embroideries, and tapestries loosely from large



CEILING IN ADAM'S STYLE.
By the late J. D. Crace.

hooks, called upholders (hence upholstery), placed near the ceiling or lower down, so that they could easily be removed for transport when the owners travelled. Later the hangings became fixed permanently, and great variety was introduced. At Ham House in 1679 the sitting-room was hung with black and gold striped silk, trimmed with heavy gold and purple fringe. Another room was in blue damask, and two more respectively in crimson and yellow damask. These damasks were largely replaced at the beginning of the eighteenth century by stamped leather, partly painted and gilded, from Cordova and then imitated. Later figured silks were preferred to damasks or leather, sometimes covering the whole room, sometimes in panels surrounded by painted wood, gilt mouldings, or moulded plaster. Mirror panelling came in with the eighteenth century and lasted, more or less intermittently, into the first half of the nineteenth (see Mirrors in chapter on "Lighting"). Lacquer was another popular medium for wall decoration. The lining of walls with thin slabs of marble, a kind of veneer, so much admired in Greece, Rome, and the East, and also in Italy, was introduced into England with the late Renaissance movement. Although some very beautiful effects can be obtained with white and coloured marbles and with carefully selected granite, these polished stones are really too cold for our climate, even for public and semi-public buildings. Marble and granite, however, look well in halls and may be made of excellent use when employed as columns, pilasters, for balconies, balustrades, etc. Many of the continental palaces are celebrated for their marble halls. Malachite lines the walls of the great ceremonial hall at the Tauride Palace, Petrograd, and was copied in the Casino, Monte Carlo.

Paper hangings began with us in the early years of the eighteenth century, but this phase of the subject is dealt with in another volume.

A form of wall hanging which has found much favour in America of late years is the Javanese batik. The native manufacture is prepared by stretching closely woven cotton fabrics on which a design is traced, then hot beeswax is poured over those parts which it is desired to keep white, and the whole cloth dipped into a cold or lukewarm dye bath.

It is then withdrawn and portions of the wax removed, when the cloth goes into another bath of a different colour or shade of colour, and so on until the design is completed. Parts can be subjected to the influence of two or more colours to obtain deeper shades and other variations. A less tedious method is to apply the colours with a brush. Imitation batiks are prepared with stencils, but they are not so effective. In America slight streaking of pale colour, the result of cracks in the wax, are admired, though in Java they are considered defects. In America silks and chiffons as well as cottons are used, and besides the quaint native patterns pictorial designs are chosen. Two specimens are described thus: "a frieze-like band, on a background of dull orange, portraying the procession of the Canterbury pilgrims. Somehow, it reminded one of old frescoes seen on the walls of ancient buildings in

Italy. A colourful and decidedly interesting wall hanging, decorated in this fashion, showing a picturesque, red-roofed castle, perched on the top of a huge rocky hill of orangey-brown, while in the flower-dotted fields below lovely ladies with billowy skirts stood out as white silhouettes against a yellow sky."

It is impossible to say anything definite about the nineteenth and twentieth centuries, for practically all the methods discussed have been used, often in different combinations, but of late years probably the most notable tendency has been to treat walls as backgrounds for framed pictures and other art treasures. It may be asked, what is the best background for water-colours and oil-paintings? The answer must be: an almost plain surface of not too bright a tone, with the colour slightly broken. A warm brown or an old gold are probably best for picture exhibition, though good reds and greens are excellent. It may be well to quote the colour adopted by Matthias Marris for his London sitting-room: it was a Dutch interior, with plain greenish walls, an unpatterned grey-green carpet, dark-brown oak furniture, reddish-brown and blue-grey-green ornaments. This as a background for a French mirror in rectangular oak frame festooned with carved flowers and fruit, engravings, photographs, Japanese colour prints, and Delft plates.

Dadoes.—The lower part of the wall in a room may be panelled, hung with tapestry or other textile, with matting, leather, or paper, or merely painted. The height varies, the extremes being 3 ft. and 6 ft., in accordance with the dimensions of the apartment and the use to which it is put. In vestibules and passages and in public halls, schools, etc., the dado is usually high. Unless it is a question of wainscoting, in private rooms, especially reception apartments, the dado should be low. As a rule the colouring differs from that of the rest of the wall, and should be several shades darker in tone. If this order is reversed an exceedingly heavy and unbalanced appearance is given. Generally the dado is marked by a cornice, which may be a plain beading or an elaborate combination of mouldings, sometimes with considerable projection and flat top, providing a ledge, which may serve as a rest for pictures in heavy frames, hanging cabinets or bookcases, or if the dado is 5 ft. high or more as a ledge for the display of china and other ornaments. Even when the dado is not wainscoted it may be divided into square or oblong panels by means of mouldings, and the panels filled in with suitable decorative designs, such as arabesques. Pictorial treatment is to be avoided. Embossed leather proves a very good substitute for wainscoting, and failing this the fibrous embossed papers, or fibrous plaster slabs, may be used, painted either plain brown or other colour, or the pattern lightly picked out with gold. Bolder colouring of designs is usually a mistake, unless in very spacious apartments. If the design is floral, and especially if coloured, a border may be necessary below the cornice, in order to avoid too abrupt a transition.

With painted dadoes the cornice is often dispensed with, and then a narrow or broad border—a combination of horizontal lines, running pattern, or narrow compartments with pateræ, etc., should take its place. Stencilling is quite suitable for this kind of work, including both the body and the border. Dadoes are also carried out with plain, painted, or embossed glazed tiles or with marble slabs, which treatment is particularly adapted to the decoration of passages, bath-rooms, kitchens, and day nurseries.

Where there are columns or pilasters these should be treated freely in colour, as should be the cornices, whether these are actually moulded in profile or merely represented by brushwork. Allegorical painting is suitable here, as it is also in entrance halls of fine proportions. Here, too, heraldry may be introduced, but in such a way that it blends naturally with the surroundings.

Justice rooms should be decorated in sober style, while taking care that the painting adopted will add to the lighting of the court. Wainscoting, or dadoes imitating wainscoting, are very suitable, as it blends with the orthodox benches or other seating accommodation, screens, etc. In justice rooms and other courts it is customary to have the Royal Arms displayed, generally in the form of a wood or plaster carving, emblazoned in proper colours. These may be accompanied by the civic arms or other insignia. The mayor's private entertaining apartments should be marked by a gayer note, which should be largely regulated to the age and style of the building and the furnishing.

Schools.—Schools should be light and clean, so for inside work fairly high dadoes in oil-colours, not too deep in tone, should be filled above by washable water-paints in light shades and soft tones. The cornices should be plain and the ceilings either whitewashed or painted in creams, pale pinks, or very light washes of blue. The cornice should form a picture rail. But there should be no deliberate ornamentation, which might distract attention. Ornament, however, is advisable in entrance hall, library or reading-room, and refectory. Lavatories ought either to be painted in oil-colours or lined with encaustic tiles or one of the metal imitations thereof.

Where decoration is admitted outside of the class-rooms, the symbolical style is most suitable, this being adopted to represent different branches of learning, human progress, geographical features or local (including school) history and industry.

Where the school has particular colours, these may effectively be introduced, say in the cornice or panel borders of the entrance hall, etc.

Churches.—When outside painting is necessary, some shade of cream should be adopted, and any ornament either treated flat with its surroundings or carried out in a darker tone of the same colour. Statuary, however, especially in Roman Catholic churches, is often painted in appropriate oil-colours. Occasionally, also, we may have decorative or symbolical painting, mosaic or other work in the tympanum over the doorway.

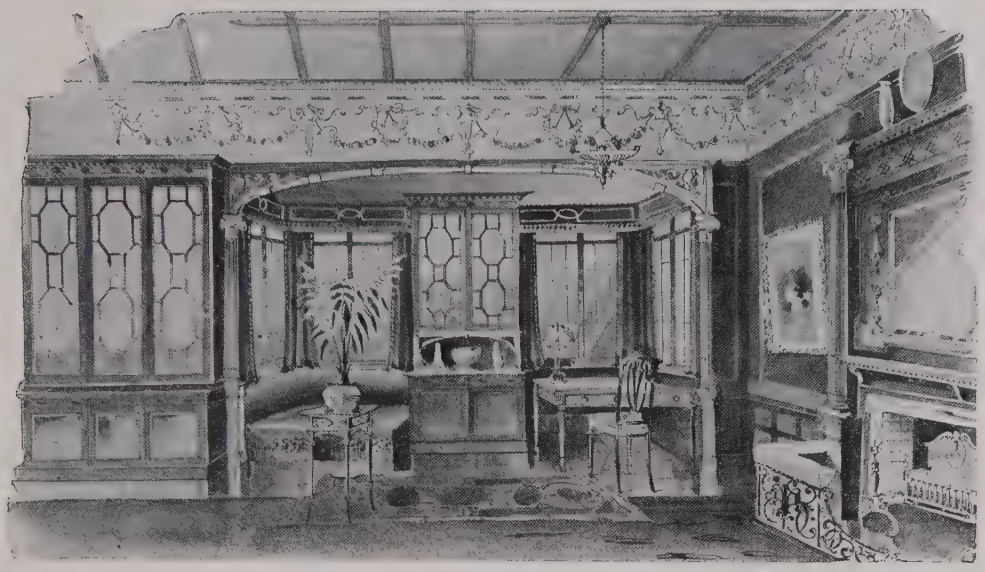
For interiors, light creams or pale yellows form the best backgrounds, greys and blues usually being too cold. Two shades of the same colour may be used, the darker for the dado (which may with advantage be applied to columns as well as walls), and the lighter for the filling. The dado may be capped by a stencilled border, which is to be preferred to a cornice in churches. Stencilling is much used for church decoration and the borders are generally castellated, stellar, fleur-de-lis, or coronal in form. Symbolism is, of course, largely used in decoration, and readers should refer to the chapter on the subject. The colours for ornaments used are usually reds, blues, and yellows, together with gold. Wood, if in sufficiently good condition, should be cleaned and varnished; this is to be preferred to painting. The roof beams and filling look well varnished. However, sometimes the rafters are painted black and the filling white, while the struts and corbels may be decoratively painted. A common treatment is to paint the beams cream, on which lines and stencillings in brighter colours are painted, the ceiling being light blue and spangled with golden stars. In almost all cases matt colours look best, though glossy oils will do for lower woodwork and dadoes.

Inscriptions and texts should have the letters painted in black or dark blue, with red initial letters, though gold is sometimes used. The Table of Laws or Commandments should be painted white or pale grey, with black letter and red initials, for rubrication is the proper thing here. Other inscriptions may be painted on scrolls. The dedication of a church will often suggest an appropriate note to be introduced in the decoration, either as to colour or ornament.

A few words may be said about corrugated galvanised iron churches. These should be painted outside whenever possible; say a darkish cream with brown frames for doorways, etc., and dark brown or red for roof.

Several leading firms are producing paints for applying to galvanised iron. It is well known that the coating of metallic zinc applied to the iron sheets wears off sooner or later, especially in severe climates, and those which change from intense heat to cold. Then the iron requires painting. Even when new it looks ugly and should be painted. But ordinary paints, even the best oxides, will not adhere firmly enough and soon peel off. This may be overcome by cleaning the sheets with a wire brush and then giving a couple of coats of washable water-paint, allowing this to dry, and then applying iron oxide or other oil-paint as a finishing coat. This will make a good job, but at some expense of time, labour, and material. The special paints referred to can be applied directly to the cleaned iron sheets, whether smooth or corrugated, and are guaranteed not to "crawl" or peel off.

Hotels and Restaurants.—Probably the most lavish form of decoration in modern times is carried out in hotels and restaurants, but, of course, there is tremendous variety in style and degree. In the large, high-priced establishments such as we see in London and



EARLY GEORGIAN WITH ALCOVE.

LATE GEORGIAN.

our principal provincial towns, great sums are spent on, and pains given to the consideration of, schemes for decoration.

To begin with, the reception hall must produce the immediate impression of comfort, cleanliness, and wealth as the guest enters. So, free use of colour, with decorative details, often heavy gilding, are introduced in combination with rich draperies, framed mirrors, and gorgeously hued carpets laid on tessellated or ornamental parquet floors. In many cases carved, latticed, or glazed screens, with arches and curtains flowing below valances, form part of the decorative plans.

The grand staircase, in spite of its being largely superseded by passenger lifts, is another point for concentrating decorative treatment, a favourite method being to divide the walls into panels, the paintings, mirrors, papers, or textile hangings being framed in rich mouldings, while the half landings are treated as lounges or alcoves. In such places the colour and ornamental treatment found in the hall and on the staircase is carried into the corridors. Most of the public rooms are dealt with in the same manner. In some cases, generally in establishments of moderate size, we find a definite style adopted and carried out right through. More commonly, however, styles of different periods and countries are adopted for each suite, whether these be for dining and reception, or for residence. As a rule the colours are light, the ornaments slight, and the gilding not spared. The bedrooms with their boudoirs attached are especially made gay by white, pale tints, and dainty ornaments. But the painting must be of the best, and enamel colours are generally preferred.

Rather heavier treatment is reserved for the grill-room, where the colours incline to darker tones, laid on in masses, with broad borders, heavy mouldings, and rich friezes in relief. While silks, satins, and brocades (or paper-hanging imitations of these) in framed panels are common in the drawing- and dining-rooms, flat colours, embossed papers, or tapestries are reserved for the grill-room, smoking-room, and billiard-room. Soft-toned paints are used for the reading- and writing-rooms, with sparing use of ornament other than gilded wall-bracket electroliers, combined with mirror reflectors.

For taverns and inns an old-world style, approaching the Jacobean, is a favourite. One method is to cover the walls with water-paints in warm neutral tints cut into panels by broad, flat bands of wood, stained brown or green, sometimes merely varnished. The dado is either wainscot or embossed imitation leather, maybe with touches of colour and gold in the ornaments. The ceilings may be ornamented with beams, or with flat bands of wood, stained black, brown, or green, or varnished, *en suite*, the bays being painted as the walls or filled in with fibrous plaster. Or the whole ceiling may be of fibrous plaster without the beams. In other cases the walls are painted with pictures in frescoes, and we have seen instances where the Cubist art has been used for this purpose. Other forms of mural decoration include the use of ceramic

panel painting, either in glazed colours or in the beautifully soft matt Carrara ceramic slabs. The pictorial treatment may be conventional, purely decorative, or naturalistic. Glass mosaic is also used, this being a favourite style of decoration, with frames of heavy-moulded, richly coloured and gilded plaster, for luncheon bars and tavern lounges.

Restaurants as a class are equally remarkable for costly decoration, the smart, high-priced establishments usually being characterised by the lighter treatment, broad washes, satin and silk panels and gilded mouldings with mirrors ; the older, quieter type of place by more sober handling, but often the flat treatment of the smart restaurant is replaced by heavy plaster and other mouldings, mostly coloured.

For light-refreshment establishments less lavishness is shown. Much in favour are walls covered with marble slabs, usually light-coloured panels in darker framings. These are easy to keep clean. If good coloured marbles are used, very nice effects may be obtained, the only criticism to be made being that the walls have a cold appearance. More warmth and originality can be secured by using appropriate ceramic tiles or slabs. Many dairy and kindred light-refreshment rooms are decorated with tiles, either white with blue printing, or of the Dutch embossed and coloured kind. Other favourite materials are embossed metals (enamelled like tiles) and embossed papers. The latter are either treated like stamped leather, and then the bright or brown background may be relieved by touches of colour and gold on the raised ornaments ; or to imitate wainscoting. Excellent imitations of wood-panelling are to be obtained in embossed papers, either in light oak or dark walnut colourings. Actual wood wainscoting is sometimes seen. This is made all the more easy now that light ply-wood panelling is obtainable, stamped or built up into sunk or raised panellings, with mouldings and beadings true to " period " styles. In these establishments stamped metal in wooden framing, stamped paper and fibrous plaster are constantly seen on the ceilings. The mouldings and cornices are usually painted white or of a uniform colour. Where we do see an attempt at painting, the use of stencils, or of printed papers (silhouetted or colour-printed) is in the decoration of broad friezes sometimes found in the " half-timbered " style of wall decoration. Ordinary paper-hangings are not to be recommended for this class of establishment, though the stouter fabric papers answer quite well.

The outside treatment of restaurants and refreshment rooms should as far as possible give an indication of the style of establishment and of its interior decoration. Painting in rich colours, of rather darker tones than used inside, with gilding, is much in demand. In one series of establishment the treatment adopted is white (a pale cream) and gold, with scrolled mouldings. In another white and blue is the note. Glass and ceramic mosaic is also adopted. One well-known Italian establishment has the lower part bright in carved mahogany and bevelled plate glass, the upper part covered with a most attractive mosaic of large, quaintly

shaped tiles, mostly green and blue, but with touches of red, yellow, and white, under a heavily moulded projected cornice, supporting a dull red-tiled roof. This is in London (Plate XV, Vol. II). One Surrey inn has a galleried front, adorned with dark-brown fretwork, against rich ochred walls. Hard by is a pinkish-cream place of refreshment, with bright-green balcony, verandah, and woodwork, with an attractive painted signboard. The Thames Embankment façade of the Savoy Hotel is also worth noting.

THEATRES.—The inside treatment of too many theatres in England verges on the commonplace, not to say the dismal. A stuccoed exterior, with perhaps an attempt at colonnading, does not lend itself to artistic treatment, particularly when an iron-pillar-supported glass verandah or portico is added, and room has to be found for an immense illuminated glass announcement frame, almost always placed over the principal doorway. What may be done can be seen on examining some of the continental theatres with their ornate façades, decorated with coloured plaster work, colonnading, arcading, and with statues in niches. How the gayer note can be introduced has also been demonstrated by the numerous cinema houses springing up on all sides.

The façade of a theatre should bear some appropriate ornamentation. This probably can be most safely accomplished by means of painted or mosaic panels, bearing figure or other symbolic ornaments. Good effects can be achieved with gold on white or blue, or blue on white, white on a dull red or a rich blue. If the figures and other ornaments are shown in relief so much the better. A Terpsichorean frieze also looks well. This can be repeated in the vestibule, with panels below depicting the Muses, or, less ambitiously, masks representing the Muses together with smaller panels filled with paintings of musical instruments and garlands. The vestibule should be painted to look gay and bright, preferably with pleasing colours rather than plain gold on white. The latter scheme is too commonly adopted for boxes and general interior treatment. But something more distinctive is required. The colours must be light, and the ornament good, yet it must be remembered that the stage is the principal point of attraction, and so there ought not to be too much blaze of colour or overloading of ornament. The Paris Opera House is a splendid mass of colour, carved and moulded ornament (plaster and papier mâché are both used for moulded ornament), but that is a palace of rhythm, in sound, movement, and colour, so the ornateness is appropriate. The effect to be aimed at in decorating the interior of a theatre should be to suggest culture and comfort. It should be rich and light and pleasing, but not distracting. Colours should be matt, gilding slight, and also mostly matt, and drapery reduced to the minimum. More freedom can be shown in treating the foyer, corridors, buffets, and so on, where richness of effect is quite legitimate. Here, too, a certain amount of symbolism is not out of place.

While it would be going out of our programme to deal with scene

painting in detail, this being a very highly specialised branch of art, some broad facts may be stated, particularly as they may be of use when scenery has to be prepared for amateur theatricals or on occasions of public festivities.

Scenery is painted on coarse canvas, prepared with two or more coats of size, and stretched on appropriately cut and mounted wood frames. As a rule canvas for large pieces of scenery is laid flat on the floor before mounting, and the colours are laid on with broad long-handled brushes, while lying flat. Consequently, sketches have to be prepared beforehand. Oil-colours are not used, as they are heavy, slow to dry, and reflect light from a glossy surface. Special kinds of colours in powder are employed and mixed with liquid glues, laid on broadly; often whole potfuls are emptied on the canvas and smoothed out with a broom-like brush. Softer effects and finer detail may be obtained with the paint-spraying appliances. It is wise to use as simple colours as possible. If mixtures are too elaborate, although at close quarters the effect may be good, at a distance, exaggerated as everything is by the footlights, only confusion and heaviness will be apparent. The colours must be laid on broadly, lightly, and over-much detail avoided. Drapery, for instance, is painted in broad washes with shading in darker tints or neutral colours, to represent folds and draping.

Cinemas.—Cinemas are establishments opened to make a popular appeal, and therefore their conductors are anxious that they should appear sumptuously dressed. Naturally enough there are many grades of cinema theatres, but as a rule all stand out in a public street, whether they be isolated or one of a row of houses, as unmistakably places of amusement. White and gold, with some addition of bright colour, is the ordinary scheme for exterior and vestibule. A good deal of moulded plaster and composition is used for ornamentation, and there are also mirrors in scrolled frames. Some of the better-class establishments, however, make much use of polished woods, panelled wall hangings, and painted friezes.

As regards the interiors, it being necessary in most of the theatres for darkness to be maintained during the performances, the theatre only being brilliantly illuminated at the end of the programme, light colours are obligatory, but these must be matt. Glossy colours and much gilding or mirrors would be apt to produce annoying reflections during the darkness.

Originality and taste may be displayed in decorating the tea-rooms and smoking-lounges often attached to these establishments. But if the tea-room is in the form of a balcony overlooking the theatre and the screen, care should be observed in avoiding the use of glossy colours, burnished gilding, and mirrors in the decoration, lest these accessories, even under the dimmed lighting, should cause distracting effects.

Factories and Workshops.—In order to comply with the regulations of the Factory and Workshop Acts, 1901 and 1907, and (so far as workshops

are concerned) the Public Health Act, 1875, a factory must, with a few exceptions, be lime-washed once every fourteen months, or painted in oil colours once in every seven years, this being washed down with soap at least once every fourteen months. A workshop must be lime-washed (unless oil painted) when necessary on the demand of the proper authority. Proprietors of factories and workshops should, therefore, receive attention from master painters and decorators, especially as in most cases it is possible to point out the greater efficiency and economy of painting over lime-washing.

Referring to this question of painting in factories and workshops, Dr. Halford Ross, member of a council of the Welfare Society, says: "My experience is that something in the way of a colour scheme is beneficial, and this opinion is borne out by employers who have made the experiment. To my knowledge there are a number of firms here in London who have adopted and are interested in this idea of brightening factory life. A nice quiet yellow or an orange are good colours to adopt in any scheme of decoration. These colours will show up any dirt and reflect plenty of light, and in the opinion of some people, though I cannot scientifically vouch for it, have a soothing effect upon persons in the room." With regard to the question of the different effect of various colours upon health and temperament, Dr. Ross holds that experiments hitherto have been inconclusive. "There is one manner, however, in which I believe a nice scheme of decoration affects the worker. Without actually knowing it, the worker has it subconsciously impressed upon him that in doing this the employer is really doing a little more than he is actually compelled to do, and his friendly instincts towards his employer are thus unconsciously developed. This being so, it tends materially to assist in establishing good relations between employer and employed."

CHAPTER X

SOME DECORATIVE DETAILS

AMONG the vast mass of ornaments suitable for use in decorative work we find certain well-defined types, capable of indefinite variations, yet always preserving their character and looking well amidst almost any surroundings. These include the cross and the floral discs or buttons, the "rosettes." They have proved rich sources of inspiration, giving rise to important developments.

From the Greeks we received the acanthus, the anthemion, and the laurel, besides many geometrical designs; from the East, the lotus, palmette forms, and apparently the fleur-de-lis. It is well worth while to study these at some length, together with the developments to which they gave rise. This will lead on to the consideration of a few other decorative details that call for special treatment.

ANTHEMION.—This favourite ornament is composed of a number of slightly upward-curving bugle flowerets, grouped fan-fashion, like the opening blossom of the honeysuckle, hence called honeysuckle pattern. It was largely used by the Greeks, who also employed a modified form, somewhat like the palmette, but with a central flower surrounded by outwardly curving ones, the longest and biggest at the top. The stalk in both cases reminds us of the squat fleur-de-lis. They are used singly or in repeat patterns, sometimes the two types placed alternately, and frequently adorn bands and mouldings. As Owen Jones remarks, the painted examples of Greek work show that each leaf was the work of a single stroke, yet wonderful variety, accuracy, and balance are observable. The Anthemion was a favourite motif in the decorations of the Palladian architecture, and of the Neo-classics, such as the Adam brothers. As it is a highly conventionalised, purely decorative conception, it can be painted any colour, or combination of colours, necessary for harmonising it with the surroundings.

ACANTHUS.—We see the acanthus at its best in the foliated scroll forming the capital of the Corinthian column, and entering extensively into decorative treatment of architecture and various classes of applied arts. Its design is based on the *Acanthus spinosa*, a plant with short, curly, prickly leaves, growing wild on the coast of the Mediterranean, and on the *Acanthus mollis*, a European cultivated variety, with large, smooth, serrated, but thornless leaves. Vitruvius says that Callimachus, who flourished about 400 B.C., seeing on the tomb of a

BYZANTINE DECORATION.

Corinthian girl a basket covered with a tile, and surrounded by growing acanthus leaves, was so struck with the beauty of the combination that he invented the Corinthian column. It is obvious, however, that this crowning is merely a reminiscence of the primitive tree pillar, which we find represented in Egypt by columns with palmated, lotus, and papyrus blossom capitals. The Greeks appear to have used the *Acanthus mollis* as their principal model, for the leaves in their architecture were of moderate size, straight and pointed. With the Etruscans and Romans the peculiarities of both plants were blended ; the leaves are very much split and curling. Under the Empire the acanthus leaf became most elaborate, no longer so pure in outline, the characteristics of other plants being introduced. In Byzantine decoration it is narrow, almost straight and slightly serrated. Teutonic, or more correctly Celtic, influence led to an attenuation of the prevailing luxuriance of outline, and on the other hand to blending of vegetable and animal forms, the volutes of the curled leaves sometimes merging into the heads of beasts. With the Renaissance even greater variety is introduced, the acanthus leaf being represented as pointing downwards or upwards, running sideways, smooth or curled, folded or bent backwards. It was used to adorn not only Corinthian columns, but friezes and other features, notably the supporting rests of consoles. It has entered largely into the general domain of decorative design, being utilised by modellers in plaster for friezes, ceiling borders, and rosettes ; by carvers ; by painters, chiefly as a motif in scrolled framing borders ; and by weavers. The prevailing characteristics of the acanthus are those of the later Empire and early Renaissance ; a large, deeply serrated, curling leaf, falling easily into elegant undulating and curved forms and often containing many voluted parts.

Arabesques.—As we have seen, Celtic influence in the treatment of the acanthus leaf led to some of the ragged scrolled parts developing into animal forms. This treatment was applied to other vegetable forms, reinforced by Arabian influence, and so we see arise that quaint mingling of flowers and plants with beasts, birds, reptiles, and human forms. The scrolls should originate in a central stem, branching out in all directions, covering the surface with foliage, blossoms, fruits, and animal forms. Human figures, entire or merely busts, heads, or masks —beasts, birds, fishes, reptiles, and imaginary creatures, are sometimes introduced as separate items in the design, but more usually as growing out of the scrolls and flowers. In the so-called Vitruvian scroll we have an elaborate convoluted and foliated form, arranged in a diminishing circle, entwining a human figure, beast, or bird, or ending in a large flower. Arabesques were brought into immense vogue by the Renaissance. They should cover the whole space available for decoration, whether column, pilaster, panel, or frieze. Raphael and his school made extensive use of arabesques, showing a wonderful fertility of invention in the ornamentation of the Vatican, the Villa Madama, and

other buildings. A dainty device with them was the introduction of butterflies and bright-plumaged small flying birds. In the middle Renaissance period the exuberance of arabesque work often led to extravagance through the introduction of a grotesque element, which gave an overloaded appearance, not infrequently coarse and unpleasant in detail. This was continued to excess under Louis XIV and Louis XV. Ruskin was very severe on this form of art. In his *Stones of Venice* he says of Renaissance grotesques: "Its highest condition was that which first developed itself among the enervated Romans, and which was brought to the highest perfection of which it was capable by Raphael in the arabesques of the Vatican. It may be generally described as an elaborate and luscious form of nonsense. Its lower conditions are found in the common upholstery and decorations which, over the whole of civilised Europe, have sprung from this poisonous root, an artistical pottage, composed of nymphs, cupids, and satyrs, with shreddings of heads and paws of meek wild beasts and nondescript vegetables. And the lowest of all are those which have not even graceful models to recommend them, but arise out of the corruption of the higher school, mingled with clownish or bestial satire, as is the case in the Renaissance of Venice."

Amorini.—An Italian term applied to small nude children used for decorative purposes in carving and painting. They include cupids and small angels. The Greek conception of Eros, god of Love, is a slim youth, light and graceful, with long wings, holding the bow and arrow. The Roman cupid is a self-willed plump infant, with small feathered wings, though in the later Imperial Era often represented with butterfly or gossamer wings, and provided with the short double-curved bow, arrow and sheath, or with dart only. The conception of a child or youth with arms converted into wings belongs to Rome in its decadence, and was revived by the Renaissance. During the Gothic period amorini are nearly always either of the small angel type or the cherub—an infant's winged head. It is to be noted that the feathers of the wings, like those of the adult clothed angels, were often of bright colours, reds, blues, greens, and yellows, frequently used in combination. Both the infant angel and the cherub were common in Renaissance art, though the prevailing ideas are those of the mischievous son of Venus, and also the small, very chubby playful children. They are represented as sporting amidst foliated and floral scrolls, as half lifting curtains, or supporting medallions with portraits or armorial insignia, and even as caryatides. Boucher and Watteau painted cupidons in every attitude with delightful abandon. Thackeray describes the style exceedingly well when discussing the Louvre: "Yonder," says he, "in the midst of a golden atmosphere, rises a bevy of little round cupids, bubbling up in clusters as out of a champagne bottle, and melting away in air." It is quite like a cloud of sporting midges. Grinling Gibbons, Cibber, and the whole school of carvers and painters of the eighteenth century made

extensive use of these small children, with their dimpled limbs and torsos, their rounded cheeks and flowing locks, occasionally draping them airily with a floating scarf or fluttering ribbons. Allegorically they are shown with distended cheeks and puckered lips blowing gales from the heavens. In later Renaissance work the artists, following the example of Rome, provided the amorini with warlike attributes, helmets and weapons, or with other articles symbolising different occupations, particularly music and the other arts, alone, or as attendants on the Muses. They also appear as bracket or standard figures supporting candelabra or mirrors, and can still be effectively used, either painted or modelled in low relief, in processional form or friezes, or on the panelled walls and chimneypieces amidst Louis Quinze decorations. See Plates VIII and XII, also Plates XXXII and XXXIV, Vol. II.

Harpocrates, the Egyptian god of love and fertility, is represented as a naked boy, wearing the long curled lock of childhood over the forehead, bearing the caduceus and accompanied by the ibis. Kama, the Hindu youthful god of amativeness, generally rides a gorgeously plumed parrot.

Lotus.—Although the lotus is chiefly associated with Egyptian decoration, it is also seen in Assyrian and Eastern art generally, and was utilised by the Greeks and Romans. The Egyptian lotus is represented by an elliptical bud, with pinkish base and green calyx; as an open flower, with pointed oval petals, a seed centre; buds and flowers are represented on long, slender stems with large heart-shaped leaves. The veins and lines represent graceful curves radiating from the stem. The lotus often forms the capital of the Egyptian column. The flowers and buds are used in groups, in rows on the bands of dados or in friezes, and often associated with the bell-like flower of the papyrus. The Persian lotus is blue; that of India red. These are generally shown as full-blown with gold seed cups; but all three are also represented as golden.

Fleur-de-lis.—The fleur-de-lis is the well-known heraldic cognisance of the French Royal Houses of the Second and Third Race. But it is also widely used in heraldry and general decoration.

Few symbols have so high a decorative value as the fleur-de-lis. It can be varied to an astonishing degree without losing its character or, if properly balanced, its beauty. The decorator may, as circumstances demand, seek inspiration from the war lance, or pike head, the lily or iris leaves, or a turnstile gate! The fact is, it is extremely ancient, and has always been treated with much latitude by heralds and painters. It is this possibility of treating the fleur-de-lis freely and adapting it to all kinds of styles and purposes that makes it so useful. Nevertheless, there are points to be avoided in drawing this favourite emblem.

Briefly, a complete fleur-de-lis comprises three petals, a horizontal fillet or band, and a stalk below. Those are the essential parts. Each of these features may be given special prominence alternately,

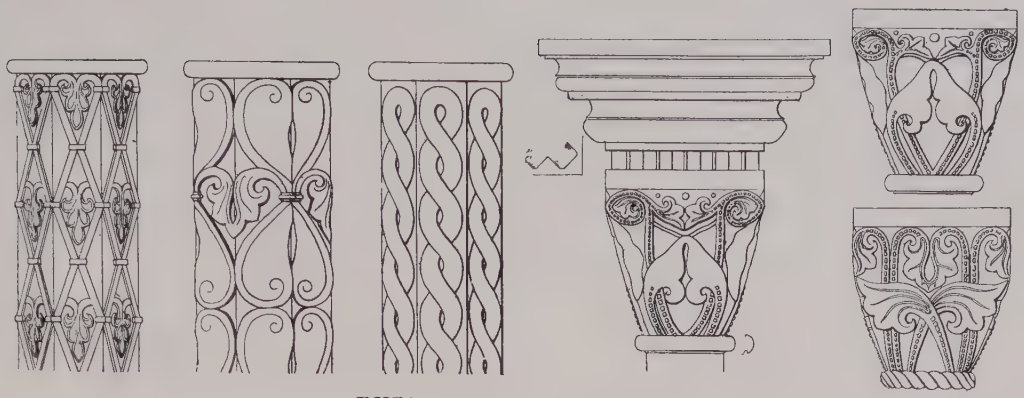
or all together. The latter extreme is seen at its plainest in the turnstile or gate variety. Here we see three distinct petals held together by a transverse bar. The petals are far apart, almost of equal size, and outward ones curving over. It is not an elegant form, and only looks well if comparatively small and used in combination with very conventional or geometrical patterns. We may, however, have three distinct petals placed close together, and by reducing the size of the outer ones produce a pretty emblem.

Success lies in making the central petal larger than the outer ones, which should be given a graceful downward curve, in keeping the fillet small, and not giving too great a prominence to the stalk.

Let us consider the central petal. This may be rather pointed, with a ridge down the centre; this is considered to be a lance head. But in many very old seals and carvings I have seen this form treated as a leaf. The true flower petal is almost an oval, or otherwise a club-like form. Again, we may have the "pike-head," formed like a long lozenge or diamond. These may be treated sculpturally—that is to say, the lights and shades so arranged as to raise the centre into a ridge, showing three cutting edges. When the idea of the weapon predominates, the outer parts should be small and curved over neatly, but in such a way as to give an impression of length and slimness. The fillet may be fairly large, and the stalk can consist of a single piece—plain or branched in three, or of three moderately curved parts. A floral rendering of the emblem should have a bulbous, club, or lance-like central petal, and two curving ones only slightly smaller, but bent over before they dwarf the middle leaf. By bold sweeps of the brush we can produce a conventional form where we find the upward tendency suddenly checked, and the tops curled down, giving a broad shoulder at the curve. Or we have a more decided downward droop, which looks well when narrow upright bands have to be filled. When a broad space has to be filled the curve may be less abrupt, the tips being spread out on a level with the fillet, instead of being brought down in a line with the stalk.

It will be seen how easy it is to find a form of fleur-de-lis to suit any space, material, or style. But it is equally clear that the flowing outline predominance of the middle leaf and subordination of the stalk produce the best results.

Many examples of fleur-de-lis painted in the most flourishing days of heraldry show the extreme boldness with which the herald-painters treated their subject. Some consist of an ear of wheat between two curved leaves; others formed with three blossoms. A favourite variety is composed of three buds, partly open, and showing seeds within. It was common in Queen Elizabeth's day, and does very well for elaborate decorations, especially when large single emblems are required for filling up prominent spaces. These "flowery" lis are frequently further adorned by filaments springing from the transverse band, between the petals, and tipped either by a ball of seeds, a star-like blossom, or, as in



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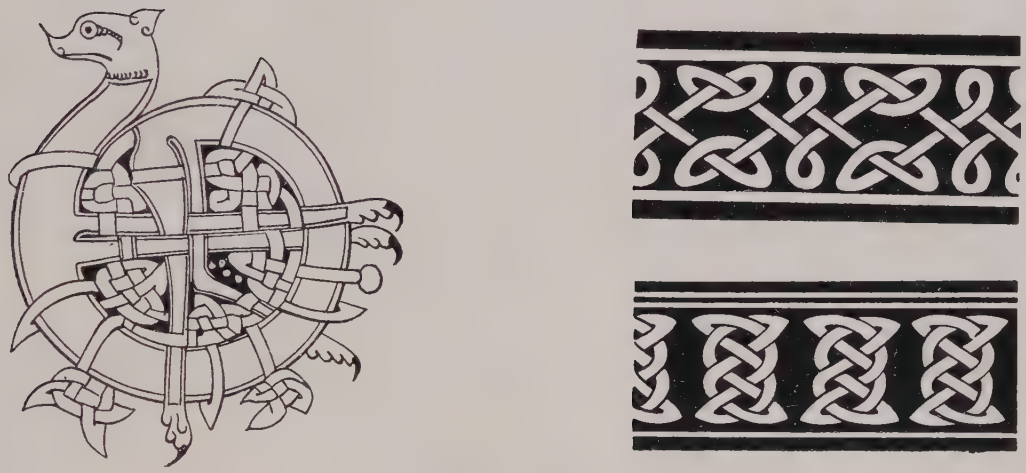


CELTIC ORNAMENT.

SARACENIC ORNAMENT.

the example of the so-called St. Louis variety, with a distinct trefoil. This may be replaced by a trident, or a reduced outline of the turnstile fleur-de-lis.

Decorative fancy may also have play with the transverse bar. This is often a mere fillet, or perhaps two rings, and this is best with the simple floral patterns. At other times a triple fillet is used or a very broad band. In the latter case it may be jewelled, even converted into a coronet. Diminutive open coronets are also found placed on the top of the central petal.

A quaint conceit, which may have reached us from Assyria, is to place two small birds either on the curved petals or balanced on the seed-bearing filaments. This was done in the case of a Cornish town, the birds apparently representing martins, as the Parish Church was dedicated to St. Martin.

Such over-decorating, however, is not advisable. The boldly drawn, unadorned fleur-de-lis is by far the most effective. Whether it should be given the iron pike form or that of the conventionalised emblem or the floral outline, made elegantly tall or broadened out, will depend on the space to be filled and the spirit in which the general decorative scheme is conceived.

Both heraldic laws and art traditions permit of the fleur-de-lis being treated as an isolated emblem, holding the chief place ; as a subsidiary ornament ; or in conjunction with other symbols. Itself a triparted emblem, it is frequently arranged in groups of three, in the form of a pyramid, with apex upwards or reversed. In " powdering " a heraldic shield, a dado, or a frieze with the emblem, the fleur-de-lis should be arranged in rows, so that they do not stand one above the other, and it is quite within order to cut off the heads and the tails of the upper and lower rows. On the other hand, it is equally permissible (though seldom judicious) to paint a double fleur-de-lis, the stalk becoming an exact reproduction of the three petals above the fillet.

A fleur-de-lis may, of course, be of any colour. It is permissible to paint the fillet, seeds, and filaments of a coloured flower gold or silver ; or if the flower is of these metals, the ornaments may be picked out in red, blue, green, black, or purple.

Various types are shown in Plates XXV and XXXI.

Foliage.—The use of leaves, singly, in groups, or in mass, is one of the most widely applied systems of ornamentation, whether in carving, inlay, or painting. Foliation may be a close copy of nature or a deliberate and more or less fantastic convention as, for instance, in the Saracenic style and the anthemion of the Greeks. Leaves and flowers of the country formed the base for early decorations. Thus we have the lotus, papyrus, palm, and tamarisk of the Egyptians, conventionalised but recognisable, except in the case of the palmettes, or fan palm, which is a decorative conception. With the Egyptians it is to be observed that the preoccupation of the artist is to make all leaves and flowers

radiate from one centre; the exception to this being in borders where we find leaves, buds, and full blooms rising from a continuous stalk; but this is based on the natural growth of a lotus plant. In Assyria the lotus leaf and flower was much in use, and also the pine and pomegranate trees, these last being highly conventionalised as a central stem, with radiating, sometimes almost horizontal branches of diminishing length as they go upwards; stem and branches are given almost an architectural form, of turned and ringed balusters with cone finiales. In Greek and Roman work the leaves usually selected are the acanthus, the bay-laurel, the oak, the olive, and the parsley, together with the imported palm branch and palmette and the lotus. In later work there is much fantastic treatment of foliage by the Greeks and Romans, without complete conventionalisation. Thus instead of natural growth, there is an involuted accretion; a flower giving birth to a branch, a leaf to another leaf, and often species are mixed, and to this we have to add the grotesques, in which a flower or leaf emerges into a human head or bust or an animal, or becomes a mere spiral of no particular material type, as in the horned volutes, the Vitruvian scrolls, and the exaggerated vrills, or corkscrew tendrils.

In Romanesque architecture, including the Norman variety, classic foliage was mixed with some local types, not very developed, often treated purely decoratively, like embroidered outlines, springing in waves from a base line.

In early Byzantine work the classic leaves, with palms, palmettes, and the lotus, are treated with extreme formality.

In Gothic work, however, we find a tendency to enlarge the botanical repertory, specimens being taken from the immediate neighbourhood of the building. Thus we find a much freer employment of the dog-rose and eglantine, with their beautiful leaves and trailing habits, of the strawberry leaf, the cabbage leaf, and poppy (especially for crockets and finials), of the lance-like water leaf, sometimes flat, sometimes curled like the hart's tongue, ivy, oak, holly, thistle, apple, chestnut, marshmallow, liverwort, celery, chicory, together with the vine and the fig leaves. Up to the end of the twelfth century the representation is formal, even fantastic, but in the thirteenth century it is naturalistic, often with considerable beauty, as with spiral twining of columns with roses, the filling of hollow mouldings and flutings with leaves radiating from a wavy branch, or delicate garlands. In the fourteenth century, the treatment recedes from naturalistic and becomes fantastic without formality. Conventional representation characterises the foliated and floriated decorations of the Gothic revivals in the eighteenth and nineteenth centuries.

The acanthus came into favour again in the sixteenth century, and generally at the Renaissance there was considerable use of flower and leaf forms, including the oak, bay, and olive, generally grouped in festoons and garlands, drops and wreaths, though sometimes treated as

more or less natural borders. With these was introduced arabesque with grotesques, in which the leaf forms are highly conventionalised, sculpturesque, constructed on a system of continuous, involved growth.

With the Neo-Classic revival both naturalistic and fantastic treatment were abandoned for the formal conventional representation of the acanthus, anthemion, laurel, oak, and a few other forms.

It is to be observed that colouration is influenced by the principle of design. In ancient Egypt, where foliage and flowers were treated as symbolic decorations, the leaves are nearly always painted blue. In the Saracenic conventions they may be blue, scarlet, yellow gold, green, or brown. Early Gothic and Renaissance colouring is largely decorative, bright reds, blues, and gold predominating, whilst in Neo-Classic work neutral tints are often preferred. In Rocaille work gold, brown, and white prevail, and in the Empire style gilding is at least as common as green.

Oriental foliage is nearly always conventional in treatment, but while in India the convention is largely on the Saracenic system, formal flat arrangements being the rule, in China the representation is fantastic, except as regards the willow and the bamboo, and in Japan it is a convention very closely based on nature, where graceful curves and volute designs are the rule. But the Japanese also employ naturalistic leaf and flower painting and carving decoratively, the favourite motifs being the chrysanthemum, cherry blossom, wistaria, bamboo, fir tree (three pine trees in a group is a symbol of long life), and paulowania.

Laurel.—The leaves of the bay tree are used in architectural and general decorative work both in a naturalistic and highly conventionalised form. It is the peculiar attribute of Apollo, patron of poetry and music, but also symbolises victory and Imperial power. The leaves are pointed ovals, with slightly serrated edges, dark green and deeply veined. The flowers are small white or rose quatrefoils, and the berries are shown as tiny green globes, or are of a reddish-brown colour. Laurels are generally used in sprays, and two sprays are shaped into a wreath. In the later period of the Roman Empire the laurel wreath and garland was highly conventionalised ; they are given a rounded form, the leaves arranged in symmetrical rows, the bunches often wound round by ribbons. This style was adopted during the French Empire. Laurels are sometimes shown in bushes or trees. The bushes are rather pointed ; the trees are in the form of squat cabbage heads placed on long, straight brown stems.

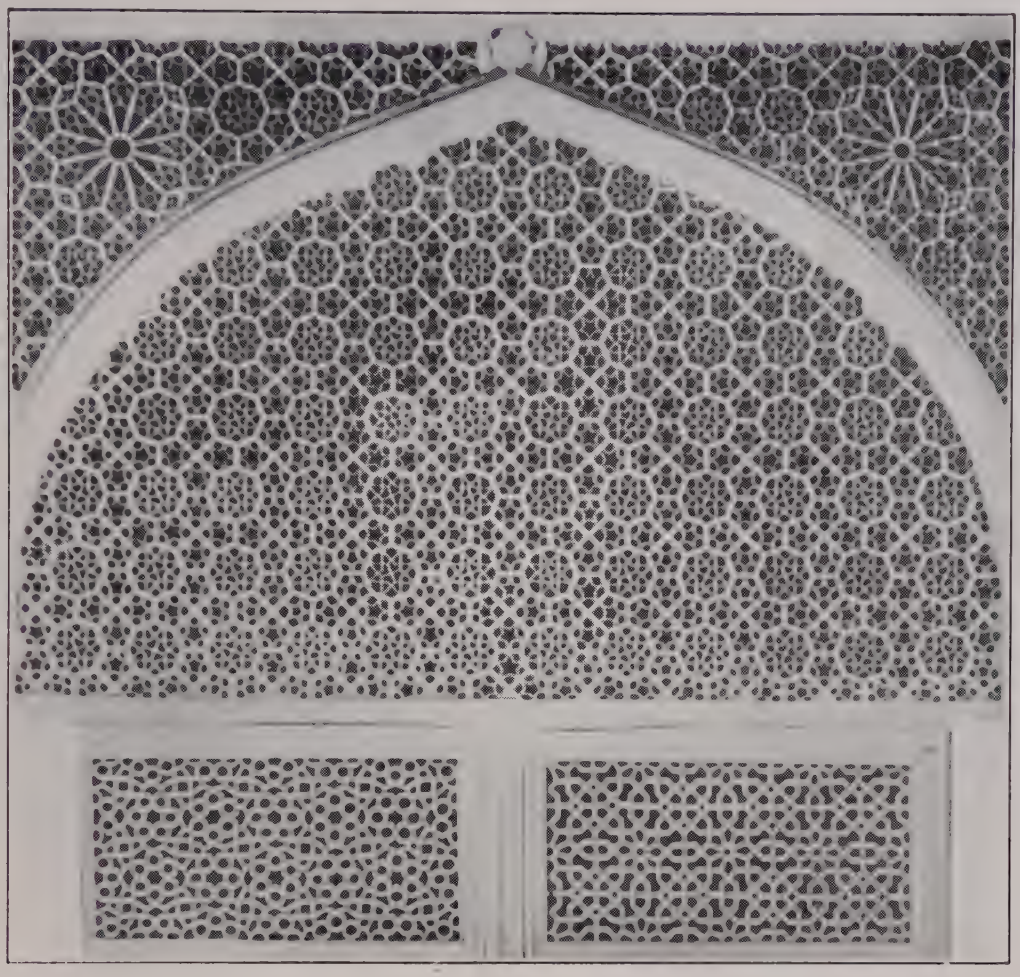
Laurelling, the use of narrow bands of laurel leaves and berries, was a popular form of decoration in the Jacobean period, and right on to the Decorated Queen Anne period.

Myrtle.—Depicted in wreaths, festoons, and sprigs. Has small oblong, dark-green glossy leaves, depressed at the midrib. The flowers, tiny star-like blossoms, are white or of a delicate rose ; the berries round and black. It was one of the symbols of victory and sacred to Venus.

Oak.—Leaves and branches of the oak are used as symbols of naval power. The leaf is dark green, oblong, but with a club-like swelling at the end, the edges deeply and somewhat irregularly serrated, and strongly veined. The leaves, with the cups and acorns, are employed as wreaths, sprays, and garlands. In the Empire style oak leaves are conventionalised on the same pattern as the laurel leaves, being made up into rounded garlands, the leaves drawn as a compact mass in symmetrical rows, with occasional rows of acorns in their cups. Acorns and cups, or cups alone, are sometimes seen as decoration for friezes, borders, and in ovolo mouldings of Renaissance capitals. When the tree is shown in decorative work, it is seen as a somewhat stunted bush, with gnarled trunk, sparse leaves, and disproportionately large acorns. Sprays are also rather gnarled and with comparatively few leaves. Acorns in their cups, or the cups alone, are effective items in the decoration of friezes, flutings, and for forming string courses, whether painted or modelled in projection. In Gothic and Renaissance work they are treated formally, placed vertically or at a uniform angle. During the Jacobean period acorns and cups were largely used, particularly in carving and plaster work. Under the Empire the treatment of acorns and cups was also formal, but in the New Art movement a more ragged and irregular, or naturalistic, style is adopted.

Olive.—The branches are employed both in classic and Christian art as symbols of peace, owing to their connection with husbandry, which made the olive tree, with its numerous saplings sprouting from its rugged, half-exposed roots, emblematic of domestic and commercial prosperity. The leaf is long and slender, having a dark-green glossy surface, and a dull whitey-green underpart. Branches are sometimes shown as garlands and wreaths, but are more frequently treated as sprays, or in conventionalised form as thin borders. The fruit is either green or purplish brown, and oval in shape. The olive berry without its leaves is often utilised as an ornament in the flutings of columns. What is known as the olive moulding in architecture is composed of long ovals strung together on a thread, the ovals convex in profile.

Palms.—Both the whole tree and the branch of the date palm have been extensively drawn upon as motifs for decoration from the remotest periods. The tree is the type of the tree of life ; the branch is a symbol of victory, and in Christian art especially of spiritual triumph over persecution, consequently it is the common attribute of martyrdom. The tree is generally represented by a fan-like arrangement of leaves, a central club-shaped lobe with numerous side leaves either curving outwards or upwards. The stem is usually very short, and topped by two volutes, probably representing two pendent bunches of dates. This type is often so highly conventionalised that it is hardly recognisable except from its shape. It may even approach the form of a seven-branched candelabra. A form of this conventionalisation is seen in the palm branch employed in Indian art, chiefly in textile fabrics.



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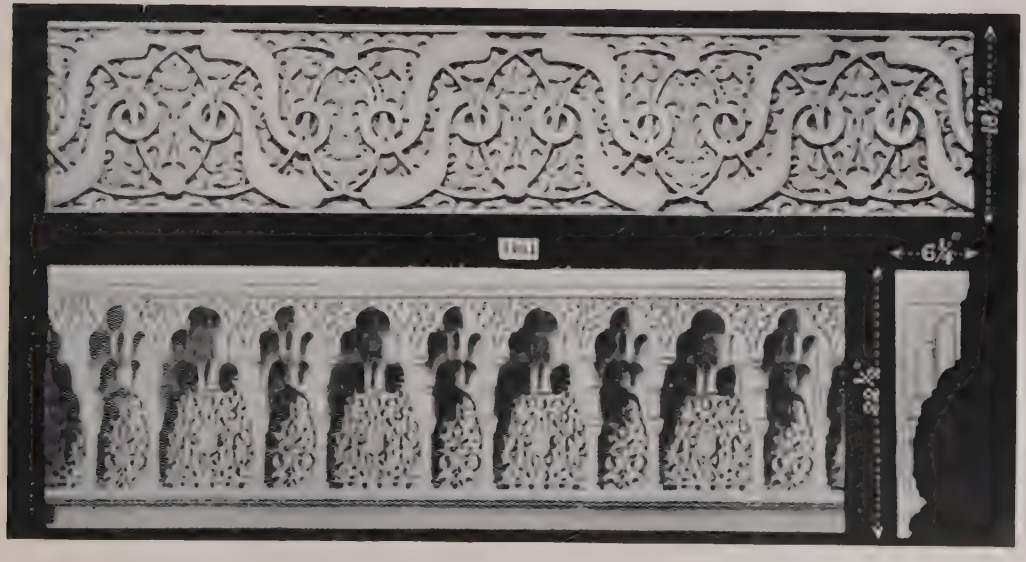


TURKISH STYLE.

It is pear-shaped, with the thin end curved to one side, the surface occasionally decorated with lines corresponding to leaves, but more frequently with an intricate, highly coloured pattern. The usual palm branch is represented by a long, thin stem, adorned with long, thin leaves placed on each side, with an upward slant, and diminishing in length as they approach the tip of the stem. In the Empire style two palm branches of formal design are grouped into a long, oval wreath, the stems being crossed and tied together by a ribbon bow with streamers. This is the design of the silver or gold palms awarded by the Académie Française and the Institution Publique for meritorious work in art and letters.

Rose.—Roses are found among decorative motifs almost as early as are the lotus and the acanthus. They are among the attributes of the Corinthian Order, gracing each face of the abacus, also the caissons in the soffit of the corona and the coffers of the ceiling. In early decoration the dog-rose, with single or double row of wedge-shaped, rounded petals, is the general type, although in Byzantine and Eastern decoration, flat painting and inlay, the garden kinds of many rows of petals are also used. Roses, white and red, are among the religious symbols. They are also used as heraldic charges, the most famous example being the red roses of Lancaster and the white roses of York, united in the Tudor rose. This united badge, adopted by the politic Henry VII, was first depicted with alternate petals of white and red, also a red rose within a white one, or a white one within a red. Queen Mary united the Tudor rose by dimidiation (half and half) with the pomegranate of her mother, Katherine of Granada; James dimidiated it with the Scottish thistle. After the Stuart period the red and white roses, sometimes together with the thistle and shamrock, were united on one stem. In Gothic architecture there is the formal wild-rose type, and after the fourteenth century very beautiful naturalistic representations of the flower, very often as a trailer. In Renaissance work the full-blown garden varieties are generally adopted, and these were also used by the French decorative artists of the eighteenth century.

Festoons.—Festoons, formed of ropes of foliage, flowers and fruit, and sometimes of drapery or less appropriate articles, have been largely used in ornamentation. They were employed in Greece and Rome to decorate capitals, columns, cornices, frontages, balustrades, etc. One form known as the *encarpa*, or popularly swag, is arranged in loops, thick at the base, thinner at the ends suspended over nails, bosses, etc., and usually provided with drops, and often twined about with ribbons. The Greco-Roman festoons were heavy and usually in short, shallow or deep loops. At the Renaissance the swag and drop forms came much into favour. Michelangelo painted very beautiful festoons of laurel, with dark-green leaves, tiny white star flowers and red berries, tied with gay-coloured ribbons. Raphael had a succession of loops of leaves, flowers and fruits, variegated in form and colour, with long

floating ribbons. The swags associated with the periods of Inigo Jones, Sir Christopher Wren, and William Kent are heavy, much swollen in the lower part of the loop, with thick drops, the loops generally shallow. Cibber and Grinling Gibbons carved their swags in the round, with much undercutting, employing leaves, flowers, fruit, and ribbons, and also associated with the loops or pegs, birds, cupids, or human masks. The festoons of the Rocaille and Louis XVI period are thin and very open, with straggling branches. In the Neo-Classic work they are formal but slim, and rarely mixed, though ribbons are used. From 1750 to 1805 the swags are slender and often without drops.

We find festooned drapery in Greco-Roman carving, inlay, and painting; also Byzantine and Mediæval work. It was used to some extent at the Renaissance, and very effectually by Inigo Jones, Kent, Gibbons, Adam, and others.

Among the less usual form of festooning we may mention cables and chains in connection with naval decoration, a series of interlinked rings, a chain of pateræ or medallions, and even prison fetters (such as those which used to be seen over the old Newgate Prison doorway).

Knots.—Very satisfactory ornamentation can be contrived with twisted cords, cables, thongs, and ribbons, representing either by modelling in the round or by painting. Festoons of ribbons with bows, such as the popular "lovers' knots," are often introduced and are quite characteristic of the Louis XV, Louis XVI, Empire, and Adam styles. Far more distinctive are the knots proper, some of which are very ancient.

Cornices.—A cornice is capable of very varied treatment. It may be quite simple or decidedly strong, so as to give a really distinctive character to a room, even if other parts are but slightly decorated.

The cornice itself differs considerably according to the style of architecture and the ideas of the architect. Properly speaking it is a moulding, or group of mouldings, running round a room immediately beneath the ceiling, and in Gothic architecture masking the division of stories. In the latter case, when projecting, it is termed a string course. It may be continuous ("centred" when following the outline of a pediment or other ornament) or broken (when interrupted by a pediment, pilaster, sculptured ornament, etc.). In Norman architecture the cornice is usually broad and plain, but may comprise several mouldings and form a corbel table, that is supported by a row of small heads or figures, or the base of the moulding may be arcaded with corbel heads or figures as supports. In Gothic and Renaissance architecture the decorations are placed on the cornice, sometimes in the hollow mouldings, sometimes in the projections, and occasionally over both. Small flowers, garlands of flowers and leaves, heads, figures of human beings, and animals are used. In the later styles of both the Gothic and Renaissance periods the cornice often has broad mouldings treated

very much like a second frieze. Sir William Chambers, writing of the classic styles, says :

" If rooms are finished with a single cornice it ought never to exceed one-fifteenth, nor less than one-twentieth of the height, and when there is a frieze added to the cornice, with an astragal or other mouldings under it, as is sometimes customary, the whole height of these, together with the cornice, should never exceed one-eighth of the upright height of the room." The Gothic and Renaissance work is bold, with strongly variegated colouring. In Saracenic work the filigree and cube embellishments on cornices are mostly painted red and blue or green, with some yellow.

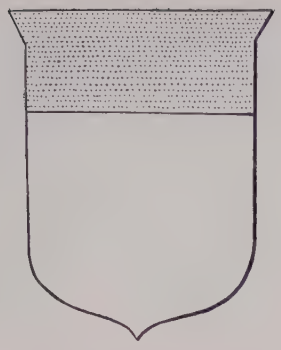
Mouldings.—Bands, usually projecting, and square, convex, concave in profile, decorating a wall, column, etc. Mouldings are generally compound, several being used together with different profiles. The classic mouldings are the list, or annulet ; the astragal, or bead ; the cyma reverso, or ogee ; the cyma recta, or cymatium ; the cavetto, or hollow ; the ovolo, or quarter round ; the scotia, or casement ; the torso, or round. Many of these are ornamented with foliage, the chevron, fret and meander, and other devices. The typical Romanesque or Norman moulding is the chevron or zigzag, at first used singly or in couples, then trebled and quadrupled. Others were the festooned or scalloped, the undulating, the hatched, the nail head, the billet, followed later by the astreated, diamond, plaited, beak head, cat's head, the plain broad fillet and hollow separated by a sunk channel. The classical mouldings, also used, and decorated with foliage in some localities abroad, betray Celtic influence in the knotted form of the branches and the snake-head terminations. In Gothic work most of these mouldings were retained, and many more introduced. It is a style in which mouldings play a large part. In Early English the mouldings are very bold, with strong projections and deep hollows, and painting them in variegated colours is the rule. We find the trefoil and quatrefoil ornament, which appeared in the late Norman, in general use with the toothed ornament and the plain round with deep hollow. In Decorated Gothic mouldings are made up of many members of varying breadth and projection. Among the mouldings is one consisting of a roll with square-edged billet on the face of it. Other ornaments are the ball flower, various other flowers and leaves, the heads of men, women, and animals. In Perpendicular Gothic mouldings are wide and shallow, numerous, clustered together and lavishly decorated with leaves, flowers, heads, and figures of fairly large size. But window openings are generally decorated with plain mouldings. The Renaissance brought back the classic mouldings, with some modifications, and usually richly decorated. In the Neo-Classic styles plain mouldings are the rule. Saracenic and Eastern mouldings are generally broad, usually with slight projection and shallow, decorated with characteristic ornaments and richly coloured.

Connected with cornices and mouldings are the crestings, sometimes shown in the form of foliaged scrolls or crockets, which may be gaily painted and gilded ; or more often crenellations, or embattlements. The embattled parapet shows a series of raised parts and depressions, representing the embrasures for crossbows and firearms in a castle top (hence the ornamentation is also called castellated). This ornamentation may be actually moulded or merely painted. The upright parts can be rectangular or wedge-shaped, with straight or rebated sides, and may be further pierced with perpendicular slits or cruciform openings. The embattled part can be coloured differently to the surroundings, and further variations introduced by painting the perforations and the edgings. Crestings are sometimes coronal in character, especially in church decoration.

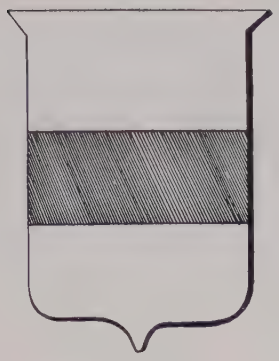
Cornices and mouldings may also be supported by corbelling, a series of small projecting brackets, either scrolls, moulded brackets, or, as in Gothic work, by a series of squat figures or angels with outspread wings. Another form of support is the favourite dentil, common to Ionic, Corinthian, and Composite cornices. These series of square or oblong projections, representing the ends of rafters, can be painted of a different colour to the mouldings above and the background, and a different colour or shade used on the edges. Dentils are often represented by means of flat painting.

Diaper.—A method of decoration by the use of small repeat designs, generally placed within small panels formed by lines crossing each other at right angles or diagonally, producing squares, diamonds, or lozenges. The designs are usually incised in buildings of the Early English and Decorated Gothic, rarely in relief ; in the Perpendicular painting replaces carving. The designs, which are always carefully subordinate to other decorative features, are applied to stone, stucco, or wood, and are also found on tiles. Though mainly floral in character, geometrical patterns, or mere tracery of lines, are also seen, as well as the use of animals, lions, or eagles. These last are usually heraldic in character, as may be seen on the early monuments in Canterbury Cathedral and Westminster Abbey, where heraldic badges and crests are made use of as diapers on the robes of effigies or on panels. It must be noted that diaper of a very delicate and unobtrusive character is employed in heraldry itself, to cover bare spaces on shields, the designs then being carried out in thin lines of red, blue, or green on gold or silver shields, and in gold or silver (yellow or white) on coloured fields. Occasionally a contrasting coloured diaper may be seen on a coloured shield, but this is uncommon. Diapered borders usually produce a pleasing and rich effect, being less pronounced than arabesques, so covering bare spaces and giving colour without being obtrusive.

Drapery.—Drapery is an effective medium for applying decoration on walls and round about windows. Here it is proposed to touch lightly upon imitation of drapery either by painting and marquetry, or

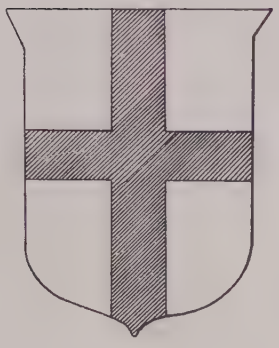


THE CHIEF.

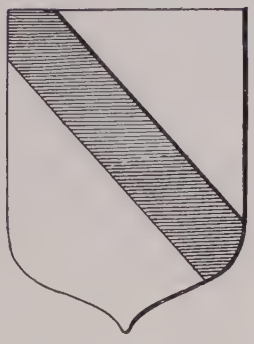


THE FESS.

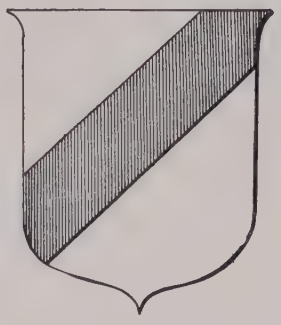
THE PALE.



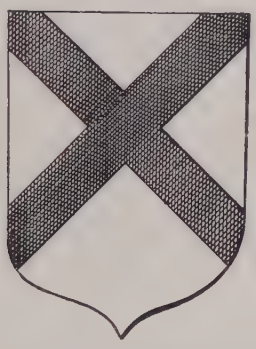
THE CROSS.



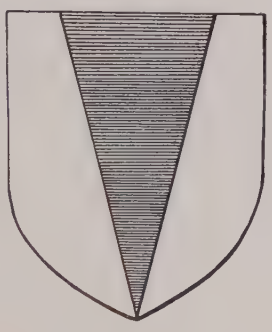
THE BEND.



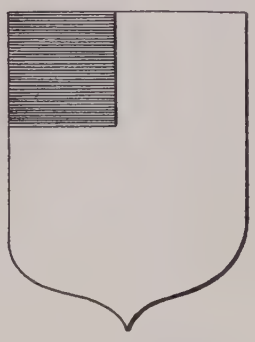
THE BEND SINISTER.



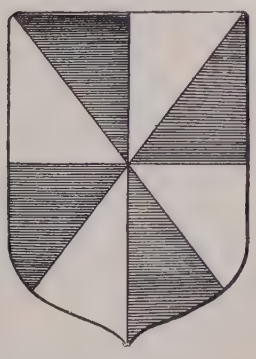
THE SALTIRE OR
ST. ANDREW'S CROSS.



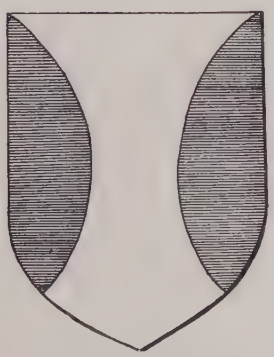
THE PILE.



THE QUARTER.



GYRONNY.



FLANCHES.

ARMS OF BRIDPORT.

in the round, by the carving of wood, the moulding of stucco, plaster, etc., or the chiselling of metal. All these methods have been used from quite early days. In Roman decoration we find drapery represented by painting and carving, sometimes in guise of curtains, at others as scarves arranged garland fashion, with swelling loops, gathered at the top and passed over pateræ or masks, the pleated and fringed ends pendent. In painting they are found on friezes and panels; when carved they are often skirting or aprons to chair rails, to table underframing, and to tripod tops. In Byzantine art drapery is, as a rule, only seen in mosaics, a medium hardly suited for the purpose, except where clothing is in question. In Gothic art there are at least three forms of decorative mock drapery: (1) the soft, long scarves, draped in festoons over bosses acting as pegs, seen both in painting and carving; (2) the representation of dorsals against walls, even of dados with the drapery shown as nailed up; and (3) in the characteristic, often very beautiful, linen fold, which appears painted and carved on panellings and in many other positions.

The painting of drapery in early work is quite flat, creases being merely suggested by slight sagging at the top and bottom, and lines drawn vertically; later a more pictorial and successful style is adopted.

As regards the linen fold, the typical form represents a roll of linen half unwound with pleats down the middle, scrolls at top and bottom and rolls at each end; hence the smaller specimens have been called napkin rolls, though the device really appears to have been suggested by the folds of the long robes as seen in the much earlier monumental effigies. The linen-fold ornament was introduced towards the end of the fifteenth century, probably by Louis XI of France. It was widely adopted in England and lasted well into the reign of Henry VII. In the fifteenth century the scrolls are small and stiff, but in the sixteenth century they are much more extensive with well-made folds, producing delightful effects in filling vacant spaces simply and gracefully.

With the coming of the Renaissance the linen fold was abandoned, but there was a marked return to the use of draped curtains and looped scarves. In many of the arabesques we find fluttering ribbons represented in painting and inlay. This gave rise to the ribbon streamers, true lovers' knots, and other similar arrangements so much in favour under Louis XIV, the Regency, Louis XV, and to a lesser extent under Louis XVI. Simplified, the ribbon knot appears under the First Empire and by that means found its way into English practice as represented by the Adam brothers, by Chippendale and Heppelwhite. In Adam decoration there are not only thin, wavy ribbons, painted, inlaid, and moulded, but even heavy valances in carved and painted wood, placed above windows and alcoves under carved and polished mahogany or gilded cornices. A modification of this, not at all objectionable in large, high rooms, is the painting of a valance or festooned drapery on deep friezes. The great art is, of course, to represent the folds as

naturally as possible, suggesting either thin, soft material, the stately sheen of stiff silk, or the rich, smooth glossiness of velvet. In Italy, and less commonly in France, drapery of this kind is carried beyond the cornice to the ceiling, sometimes as a curtain half withdrawn, revealing some allegorical or historical picture, or a blue sky with fleecy clouds and cupids, at others draped across the angles. This treatment has a heavy effect. But there is no great improvement when, as in bedrooms, muslin curtains are represented, partly withdrawn, or festooned right round. Painted curtains in alcoves as a framing for pictures is somewhat better, but rather risky. This brings us to the painting of drapery in connection with theatres, a permissive and often happy artifice in connection with small private rooms. Valances may be painted over and at the sides of the stage, framing it in, and the plain drop curtain may be painted all over to represent rich silk or velvet, or as a curtain looped back by silken or golden tasselled cords, showing a painted view.

Shields.—At an early age the value of the war shield at once as a medium of decoration and as a decorative motif was recognised. We find even in the archaic pottery of Greece abundant evidence of that practice alluded to by Homer when he described the splendid shield of Achilles, and also that of Agamemnon. Special devices recur on the shields of different heroes in such a way that these are given the value of personal or symbolic badges. Among the Greeks the shield was circular or oval and concave from the inner side. Both forms appear frequently in architectural sculpture, and are sometimes adorned with handsome borders of intricate ribbon tracery surrounding the central device, also the umbo or conical point, or Medusa's head with its snake coils. The Asiatic shield was represented as semicircular or crescent-shaped. The type of pelta assigned to both Persians and Amazons was the plain crescent, or an elongated crescent with voluted horns, a point rising from the concave depression, thus giving the shield the appearance of a combination of three half-moons. In Rome the shield was usually larger than the Greek, was circular, oval, an elongated hexagon, and sometimes oblong, occasionally assuming a curved form as in the type used by the legionaries. During the Mediæval period, the shield was given a great variety of forms, these being reflected in decorative and heraldic art. The Norman shields were of two patterns: (1) the kite, which was long and narrow, straight at the top, with the slightly curved sides meeting in a point; (2) the pear-shaped with rounded top. Both forms are to be seen on the Bayeux tapestry, on seals and illuminated MSS. During the reign of Henry III the heater type of shield made its appearance with us. It is somewhat squat, but with the sides curved gently to a point. When given a slightly convex appearance this is prominent. This was succeeded by the spade shape, with straight top and sides to almost half to two-thirds of the length, and then terminating in a point. Shields may have a straight top, an outward or inward curve, or two curves, producing three points

at the top. They are often *à bouche*—that is, with a lance notch in one top corner. Other forms of the shield were the circular "target," the oval, the square banner, or knight banneret shield, and the diamond (in English and French heraldry reserved for women). It is necessary to point out that in feudal days knights had both fighting shields and "shields of parade" (displayed outside tents and at the challenging posts at tourneys and jousts) used on ceremonial occasions, such as funerals. These were large, made of cuir bouilli or of wood covered with canvas and painted gesso. These parade shields frequently crumpled up as the result of exposure, and this seems to have given rise to the quaint scrolling so largely indulged in as a decorative fringe to continental heraldic shields whether carved, painted, or in metal work. Shields are not always drawn upright, but inclined at an angle, the crested helm, often of disproportionately large size, being placed over the top angle. Shields are often shown as hanging from guiges or belts. In Gothic work the outline of shields is simple, in Renaissance it is fantastic; in Neo-Classic the heater and spade with double curved top prevails. See chapter on SYMBOLISM AND HERALDRY.

Shields are used in decoration not only to display coats of arms and other heraldic insignia, even being painted with the national colours or flags (though this is not advisable, rarely producing a good effect), but are often treated as cartouches, or panels on which monograms, mottoes, or devices can be written. This treatment of the shield as a panel for lettering and inscriptions is very old, has excellent authority, and often looks well, either as an isolated ornament or as part of a decorative scheme. Whether employed in this or any other way, the great point is to see that the proportions are right in relation to their surroundings, and it is well to remember that it is better to err on the side of having too large than too small, meagre-looking shields.

TROPHIES.—In ancient times it was the custom to record victories by erecting on the battlefield trophies composed of enemy arms and armour hung on trees or attached to rude altars. These eventually were given more permanent architectural form and erected in the capitals of the vanquishers, often as decorative features of buildings. The usual forms are the pedestal with well-marked architrave, the miniature portico, and the alcove, flanked by piers. These are adorned with breastplates, helmets, shields, swords, spears, etc., with floral festoons, crowns, and figures. There were also naval trophies with prows of galleys, rudders, oars, and tridents; also dolphins, sea-horses, Neptune and his tritons. Such trophies were sculptured in the round, carved in relief or painted. There was a revival of this form of decoration in the sixteenth century, greatly elaborated in the seventeenth and eighteenth centuries, especially under Louis XIV, and in the nineteenth under Napoleon. In England trophies were developed by Inigo Jones, by William Kent, and others, under the influence of our European and Eastern campaigns, when cannon, pyramids of shot, standards, flags,

and other paraphernalia of warfare were added to the conventional military and naval trappings of antiquity. Some of these trophies are elaborate, occupying large panels, others are subordinate features, filling spandrels and narrow spaces. They are carried out in full colours or monochrome.

Under many conditions these still prove useful ornaments. Five typical examples of antique naval and military trophies are given on Plate XXXII. These have a sculpturesque form and would prove suitable for use on pillars, panels, or friezes. While diversified in shape, they give plenty of room for the employment of contrasting colours, as they include armour, arms, shields, ensigns, drapery, and waves. On Plate VIII, Fig. 3, we see quite a simple blending of a war trophy among Early Italian Renaissance arabesques. A much bolder treatment may be studied in Plate II, Vol. II, showing the grand staircase at Hampton Court Palace. Here classic war trophies are painted on large panels, forming a dado, which provide at once an introduction and a pleasing contrast to the elaborate trophies of actual eighteenth-century weapons arranged on the walls of the ante-chamber or waiting-room above-stairs. Plate XXXVI takes us into quite another field, showing us six panels decorated with diversified musical instruments and attributes of the drama. These are all carried out in moulded plaster, but would look equally well if painted either in polychrome or monochrome.

In recent work the tendency has been to reduce the trophy of arms to the most simple form. Rifles and big guns are not decorative, but the long straight sword, drawn or sheathed, placed upright, the point down or up, on a column or panel, has a dignified symbolism that is peculiarly arresting.

Foils.—These are leaf and flower forms having three or more lobes. They are divided into trefoils (one of the early symbols of the Trinity), quartrefoils, cinquefoils, and multi-foils. Gothic arches and windows, and Moorish arches, are often formed by segments of a circle known as foils. In Gothic window mouldings at the intersections of the lobes there may be small trefoils or crocketed cusps. In surface decoration the foils are represented in outline, by mouldings, or as leaves. Sometimes each lobe is charged with a symbol or painted with a figure, head, or miniature. The shamrock, one of the trefoils, is usually represented as a clover leaf with three heart-shaped lobes and a short wavy stalk. In other foils the lobes are rounded or pointed. The first three-named foils are frequently charges in heraldry and are represented with or without stalks.

CHAPTER XI

SYMBOLISM AND HERALDRY

BOTH symbolism and heraldry have much in common, though the first-named is far more comprehensive than the art of Coat Armour or Blazonry, and makes a wider appeal, being found in all periods and in all countries. Both are of great importance in decorative art; especially so in the Gothic and Renaissance phases.

Symbolism is inherent in many styles, as we have endeavoured to show; it is the foundation on which Egyptian and Byzantine art is built up, and we cannot conceive any decorative work in either style without symbolism. But if we use isolated symbols as ornaments, no matter in what style, the utmost caution must be observed. Not only must it be appropriate in itself and to its surroundings, but it must be made to blend with its surroundings. The same remark holds good as regards heraldic ornaments, be these shields of arms, complete achievements, crests, or some special badge or charge. They will look out of place, even vulgar, unless they are made to appear to be the natural outcome of their surroundings. This is a difficult part of designing, which should be borne in mind when reading the following notes, which are intended merely as memoranda for reference.

SYMBOLISM.—Symbolism is the art of expressing a thought by the representation of a common object. In its highest form it is connected with religious feeling and teaching, and is conveyed in art by the painted or graven emblem. Egyptian and Assyrian art is entirely symbolic, much of Greek decoration mere ornament.

In early Christian art ornament is entirely symbolic, but built up on varied principles. Thus Christ is symbolised by (1) the lamb, at first pierced by seven bleeding wounds, later provided with nimbus and a banner with cross (the Paschal Lamb); (2) a fish, because the Greek word gives the initials of the complete sentence (in Greek) "Jesus Christ, the Son of God, the Saviour," but later on represented by a pointed ellipse, emblematic of the fish bladder, often treated as an aureola surrounding a sacred effigy; (3) by the Greek letters alpha and omega (the beginning and end); (4) by the sacred monograms; the chi-rho, originally a long pi and a saltire, then a pi with a cross bar, finally a cross and a saltire, and the initials I.H.S.; (5) by the plain cross, the crucifix, or the cross with nimbus (signifying the resurrection). The Holy Spirit is represented by a dove; God the Father by the blessing hand or the all-seeing eye, often placed within a triangle, one of the

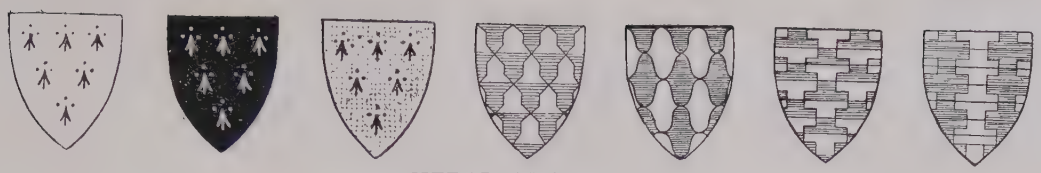
emblems of the Holy Trinity. Other symbols of the Trinity are the pyramid, trefoils, triquetra, etc. A circle, or a snake with its tail in its mouth, is the symbol of Eternity.

On an easily understood principle the cross, anchor, and heart in association represent Faith, Hope, and Charity, the three cardinal virtues, as do the three steps of the Calvary Cross, for these are the foundations of salvation. The Church is symbolised by the ship, or ark, sacred also to the Jews and many other people. The pelican in her nest, feeding her young with her blood, emblematic of Christ, was also taken to represent the Church and charitable works. Palm branches were the emblems of victory to the ancients, because in Asia Minor and Northern Africa the possession of date palms meant security as to food ; while to the Christian it conveyed the idea of victory in death for the martyr, in allusion to palms having been cast before Jesus on His entry into Jerusalem. The olive branch was the sign of peace, because it meant sustenance (the fruit) and continuity of life (the sucker springing from the root,the children round the parents), and then because the dove sent out over the waste of waters at last brought back to Noah a branch of olive. Egyptian and Hindu divinities spring out of the lotus blossom because it is a food plant and represents the welcome flowing of waters, without which graniferous crops would be impossible. On the other hand, saints are represented by those things with which they were martyrised; the sword of St. Paul, the gridiron of St. Lawrence, the saltire of St. Andrew, the dart of St. Sebastian, and so on ; or by emblems which tell of their works or offices, thus St. Peter has the keys, St. Thomas a carpenter's square; St. Matthew a bag of money, book, pen, and inkhorn ; St. Francis small birds.

In general symbolism we have such well-known ornaments as the scales of justice (seen in very early Egyptian mural paintings in the hands of a jackal-headed god, who weighs a human soul against a feather) ; the axe in the midst of lictors' rods, emblem of civil order ; the crown and sceptre of sovereign power ; the cabled anchor, rudder, oar, and trident of naval strength ; the cornucopia of agricultural prosperity, and in conjunction with the caduceus, and sometimes the winged cap and sandals of Mercury emblematic of commerce.

Some abstract ideas have always exercised the human mind, which has tried to express itself in symbolism. For instance, the flight of time has been represented for ages past by the Ancient Father Time, with his wings and scythe (the scythe or reaping-hook of death) ; hence the winged scythe. The Egyptians often expressed the passage of years by one, two, or three birds held in leash. Then we have the winged hour-glass, the winged wheel and spur.

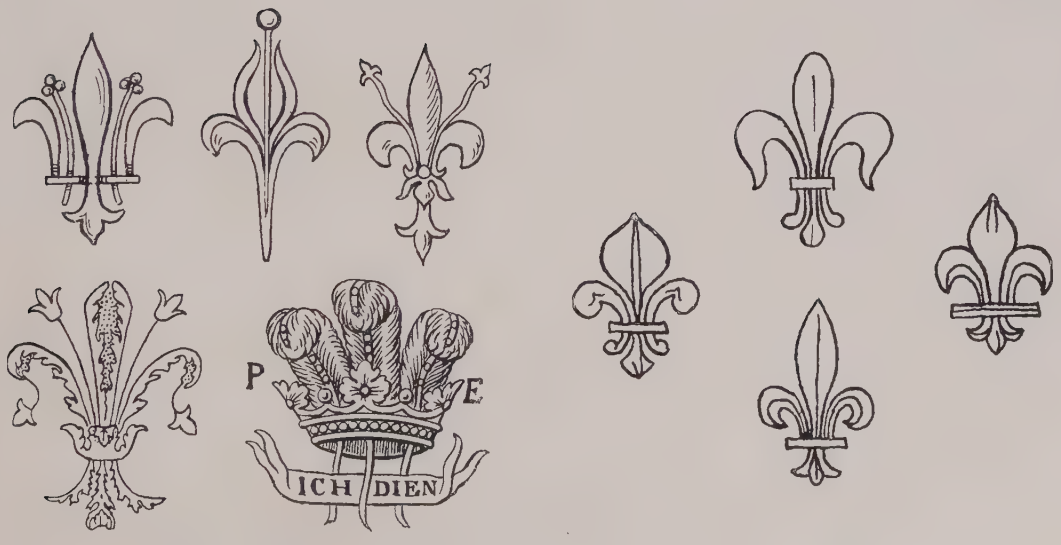
The dolphin, another symbol of maritime power, to the ancients represented immortality, as it did the resurrection in early Christian iconography, because it was supposed to change colour and become beautiful in death.



HERALDIC FURS.

HERALDIC POSITIONS OF LIONS, Etc.

HERALDIC CROWNS.



FLEURS-DE-LIS. PRINCE OF WALES'S BADGE, TUDOR PERIOD.

Symbolism and Heraldry

Heraldry is largely symbolic, sometimes of a recondite kind, sometimes merely emblematic of office, even depending on some more or less obvious pun, as when the Trusbuts, barons of Wartre, placed on their shields three water bowgets, the de la Peches a wreath of peach leaves and fruit for badge, the Corbies a raven, and so on.

Colours are also symbolic and are so used in connection with religious and national decoration, a point that has been discussed in Chapter II.

Crosses.—In Christian art the cross holds a prominent place. Decorative art recognises three primary forms and innumerable modifications. There is the Latin, with long lower limb, the Greek, with all four limbs of equal length, and the saltire or X cross. This last is among the earliest of Christian symbols forming part of the sacred chi-rho monogram. It is peculiar to St. Andrew and St. Patrick, the former white on blue ground, and the latter white on red ground. The St. George's cross is a red Greek cross on white ground. The crucifix is a Latin cross with the effigy of the Saviour nailed thereon. The Passion or Calvary cross has a crown of thorns twisted round the limbs, a label with the sacred monogram nailed to the top, nails on the limbs, and at the back the lance and reed with sponge. A "graded" cross has three steps, those of faith, hope, and charity. The patriarchal, peculiar to cardinals, archbishops, and certain religious orders, has two transverse bars; the Salem cross, peculiar to the Pope, three transverse bars. In the cross-crosslet each limb forms a subsidiary cross. The tau, T, crutch, or St. Anthony cross is very ancient, and is found among Egyptian hieroglyphics. Another very ancient form is the cramponed cross, variously represented with a right- or left-handed projection at the end of each limb, or as a curved saltire. This is the fylfot or gammadion of the mystics, the still more ancient swastika of the East, and is also found among the sacred symbols of America. Other well-known forms are the Maltese, with split expanded limbs, representing the eight points of the Beatitudes; the potent, with short transverse bars at the end of each limb (found in the arms of Jerusalem: a cross potent between four crosslets, all of gold, on a silver shield); the cross patée with expanded limbs; the trefled or botany cross, with trefoil buds at the ends of the limbs; the fleur-de-lis cross closely resembles the last, but has fleur-de-lis terminations; and other modifications are the moline, with split curved ends, the gringolie, with two snakes' heads, turned outwards, on each limb. Following heraldic practice the crosses are often bordered with a narrow edge of metal or colour (fimbriated) and particoloured quarterly. Many objects are borne crosswise, or in cross; the most common example is the fretted cross of four or six wands intertwined, or placed over each other and nailed. Many crosses are fitchy—that is to say, the lower limb is provided with a spike, which is said to represent the pilgrim's staff or the sword of the monastic knights. Most of the orders of knighthood have cross badges of special form and

colouring, which are occasionally used in decoration, especially of a commemorative character or in public buildings.

Eagles.—The eagle, the emblem and representative of Jove and Jupiter, was early shown as carrying the immortalised hero on his apotheosis to the skies. Hence it became associated with the demi-god Emperors of Rome. As represented in Roman art it is a natural eagle, sleek of plumage, with hooked beak and formidable talons, often grasping the thunderbolt or the wreath of laurel, for the eagle was also the bird sacred to Apollo. In Christian iconography the eagle symbolises St. John. The heraldic eagle is an outcome of the Holy Roman and Apostolic Empire, consequently is Germanic and partakes of the fantastic treatment characteristic of German Mediæval art. It is a ragged bird, generally shown displayed, with wings and legs extended, and tail in fan fashion. If the tips of the wings, instead of being on a level with the beak, are depressed, it is said to be an abased eagle. The double-headed eagle of the Holy Roman and Apostolic Empire is crowned and formerly always bore a nimbus. It appears to have been derived from Byzantium, for the double-headed eagle is a very ancient symbol of Cappadocia, was assumed by the Seleuke Turcomans, and from them, via Constantinople, it came to Europe and was adopted by the Emperors of Austria and Russia, who alike claimed to be Cæsars and descendants of Cæsars. The eagle of the French Empire is based on the Roman bird, and was generally depicted with open but naturally depressed wings. The American eagle is a wild creature, with outspread wings and bent neck, ready to pounce, and carries forked lightning. The Mexican eagle, perched on a cactus, has a snake in its talons.

Dragons symbolise darkness, morasses, evil; and secondarily, warfare. The Far Eastern and Chinese type is an aerial but wingless creature, with long, sinuous, scaly body, short legs with huge claws, huge rugged head, and forked or finned tail. In China it is usually represented as fighting the sun (a red or golden disc), and has two long feelers projecting from its jaws which partly encircle the sun, and large tufted ears; while the number of claws and colour of the body depend upon whether it is the badge of the Imperial House or of some high official. The Imperial dragon is gold, and on the standard is white with blue scales, mane, teeth, and has five claws. Dragons of the Near East are descendants of the huge Tiamat of Chaldea, an amphibian, of the saurian type, with long body, covered with scales, on short, heavily clawed legs, long neck with great reptilian head, armed with fangs and belching fire; it has a barbed tail, and great bat-like wings. This is the dragon of Mediæval Europe, employed to represent the Powers of Evil triumphed over by the knightly hero of Christendom, as St. Michael and St. George, or trodden under foot by Christ, a saint, or the religious-minded. The Teutonic and Norse dragon did not differ much from this type. The early Celtic dragon has a long, attenuated body, snake-like, with two or four long, thin legs, long neck, and the head of eagle type. Its tail

and neck are often knotted, and the whole creature involved in the characteristic knotted, ribbon scroll work. The heraldic dragon is of two types, the early Mediæval form, as in the badge of the Order of the Garter, and the more common, squat, leonine type. Its body is scaly, its four legs terminate in claws of birds, its head is pointed, with a hook projecting from the upper lip, prominent, pointed ears, barbed tongue; its wings are bat-like and its tail barbed. Originally the colouring of the Welsh dragon was both red and gold. The red was the old symbol of evil, and represented warfare; that of the ruddy-gold was a mystical symbol, representing religious and temporal power. In later Tudor times the dragon was often painted red on the belly and under half, ruddy-gold on the upper. In modern practice we often find the under part red, and the upper green, with the scales outlined in gold and the fangs, tongue, and claws also of gold.

Lions.—A very ancient symbol of royalty and power is the lion. The winged lion represents St. Mark. The Assyrian lion has a plaited main and often a man's head. The Egyptian lion is green, as his place in the Zodiac corresponds to the period of the flooding of the Nile. Mediæval heraldic lions are fantastic, but majestic creatures of convention, with long, attenuated bodies, large heads, inordinately long and curled tails and shaggy hair. They are portrayed in many curious attitudes in heraldry. The three lions of England are golden and passant guardant; that of Scotland red and rampant; that of Belgium rampant and black. In decoration, besides the whole lion, we find the frequent use of heads, often carved as terminals, the mask (full-faced without neck), and paws. In later Renaissance work some pilasters have a lion's head for capital and a single paw for base.

The principal attitudes of heraldic lions are the following: Passant, shown as walking past, one front paw elevated, the tail reflexed over the back. Passant guardant, in the same attitude as above described, but the face turned to the spectator. Passant regardant, as above, but the head turned round, looking backwards. Statant, with all four paws on the ground. Sejeant, or seated and represented in profile; sejeant guardant, seated full-faced (as in the crest of Scotland, the lion in this case being crowned and holding in one paw a sword, and in the other a sceptre). Rampant, rearing on its hind leg, the others pawing the air, the head looking straight forward; if the head is full-faced, the lion is said to be rampant guardant (as in the supporters on the English royal arms); if looking backwards, it is said to be rampant regardant. If the lion is rampant full-faced it is said to be affronté; if two rearing lions confront each other they are said to be combatant. A lion may also be couchant, or lying down, and dormant, lying down with its head resting on its paws. Sometimes a lion is shown with its tail knotted. Heraldry also knows a double-headed lion; two and three bodies joined to one head; and, of course, the demi- or half-lion often seen as a crest. Lions are also marined—that is, the hinder part is that of a fish. Lions should

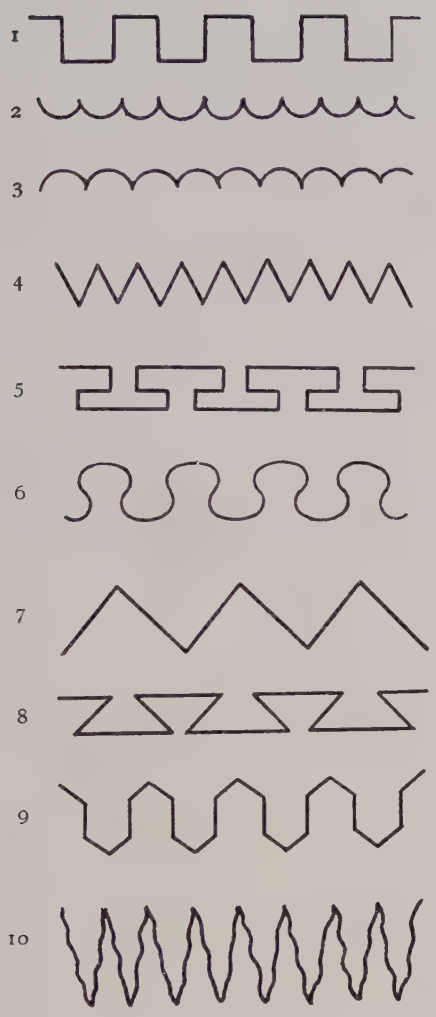
be drawn with full, bushy manes, tufts on their thighs and tails; the eyes fierce, the jaws open, and the tongue lolling out. As a rule a coloured lion has the tongue and claws of gold or silver; a gold or a silver lion a tongue and claws of red or blue. The English and golden lions, being on a red field, have blue tongues and claws.

HELMETS as used in decorative design vary considerably. The Greeks carved helmets, singly or as part of war trophies, in friezes and on wall panels, and employed them largely as symbolic features in decorating pottery and medals. The general form is a close-fitting head-gear covering the forehead and nape of the neck, and adorned with cock's-comb ridge, and terminating at the back with an upward curve, or with a flowing tail of horsehair or plumes. The helmet of Ares is tall, with ridge; that of Athena is peculiarly lofty and broadening from top to bottom, the top is round, a prominent ridge is provided, and a visor, with two eye-holes, is raised. The Romans also made use of helmets in sculpture, medallic and other decoration. They are usually of the close-fitting type, with prominent ridge, often in two or three tiers, and tail. In Renaissance work the classic type of helmet is usually adopted, unless the motif is heraldic, when those common to blazonry are introduced (see HERALDRY). The Saracenic helmet is a skull cap with nose guard and chain-mail neck guard. In war trophies the classic type or the dragon helmet of to-day is used. But there are many other variations, the Asiatic helmets, including steel skull caps with curtains of chain mail, frequently being introduced.

FABULOUS CREATURES.—The other fabulous creatures most commonly seen in decorative work are the following. The wyvern, a snake-tailed dragon with two paws near the head, which is placed on a neck. The griffin, a lion with eagle's claws and beak, long pointed ears, and either eagle's or bat-like wings. The unicorn, a horse (usually silver or white) with single horn springing from its forehead, and tufts of hair on its lower lip, thighs, and end of tail. The harpy, or eagle with woman's head. Mermaids, fish, single or double-tailed, with bust and head of women, usually shown with a hand mirror and small comb. Mermen, fish-tailed men; if shown with Neptune's trident or blowing on conch shells they are called tritons and represent naval power. The centaur, or horse with the bust, arms, and head of a man. Sea-horse, with fish's tail. Lions and other beasts are also "marined" in the same way. The hydra, a snake or a lion-dragon with nine heads. The pegasus or winged horse.

There are some special heraldic monsters in addition to the above. For instance, the forepart of a lion joined to a half galley, or ancient ship; which resulted from uniting two shields, only half of each being used.

PRACTICAL NOTES ON HERALDRY.—Heraldry may not be so much used as it was in days of old, nevertheless of late there has been a distinct revival of interest in this art. It has always played a con-

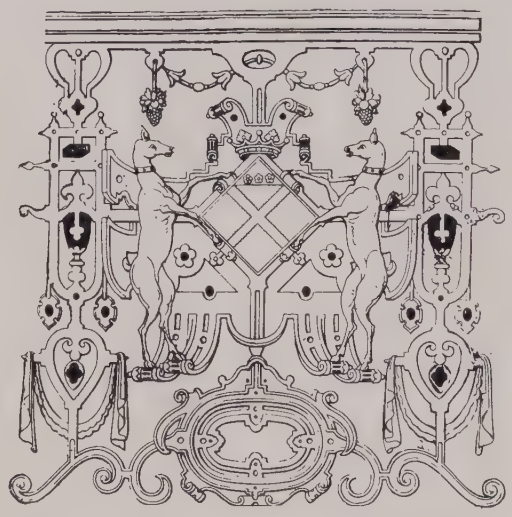


HERALDIC LINES OF DEMARCATION.

(1) Crenellated or Embattled. (2) Engrailed. (3) Invected. (4) Indented. (5) Potenty. (6) Nebuly. (7) Dancety. (8) Dovetailed. (9) Urdy. (10) Rayonny.

FABULOUS CREATURES.

(1) Dragon Passant. (2) Griffin Rampant. (3) Unicorn Rampant, Gorged, and Chained. (4) Harpy.



HERALDIC SHIELD OF A PEERESS WITH TUDOR STRAPWORK DECORATION.

siderable part in the decorative side of the decorator's, stonemason's, and sculptor's work, as well as in that of the encaustic-tile manufacturer and the plasterer, or moulder of cement. It is scarcely necessary here to dwell upon the origin of heraldry, to trace its growth from personal symbols to a kind of science, when it became essential to find an easy way to distinguish armour-clad knights by devices on their shields or their silken coats, and their crests waving on the top of their helmets. In mediæval times heraldry was undoubtedly very primitive in style, and uncertain as to guiding principles. With the march of centuries the science or art became hedged round with rules, new charges were introduced, and marshalling perfected. Thus it is that it is incumbent on all connected with surface and plastic decoration to study the fundamental laws of the subject.

In these notes it is necessary to assume that we are addressing an audience having little knowledge of heraldry, and so many of our readers must kindly pardon the enumeration of what, no doubt, are to them common facts.

In heraldry there are some ten tinctures. These are the two metals, gold and silver (known as or and argent), and eight colours : red (gules), blue (azure), green (vert), black (sable), purple (purpure), dark blood red (sanguine or murrey), and orange (tenny). There are also flesh colour and bleu celeste, a pale blue as in the arms of Greece. Gold and silver may respectively be represented by yellow and white. When drawings or carvings are not to be coloured, it is usual to show the tinctures by conventional means. Thus gold is represented by a series of small dots, neatly and systematically arranged. Silver, or white, is given a plain surface. Red is represented by a number of thin perpendicular lines, placed close together. Blue by similar lines placed horizontally. Green by lines drawn from left to right. Purple by lines from right to left. Sanguine by lines from left to right, crossed by lines from right to left. Orange by lines from left to right, crossed by horizontal lines. It is important for decorators to remember the meaning of these hatchings, as they may be called upon to render in their proper colours sketches given in black and white. I am here using the terms " right " and " left " in the ordinary acceptance of the words ; but it should be remembered that in heraldry dexter (right), and sinister (left), are used in relation to the position of a shield worn against the person of a knight, consequently they are reversed as regards a spectator. It is also important to bear this always in mind, otherwise an attempt to draw from a technical description would land the artist in difficulties.

It may be observed here that colour is rarely placed on colour, or metal on metal, though there are many exceptions to the general rule.

Besides the metals and colours there are several furs. The most important of these are the ermines, the vairs, and the potents. The first of these is represented by conventional tails, black strokes broadening

at the base, with three dots at the top. The fur is white and the spots black; these tinctures are occasionally reversed, and then the fur is known as ermines, or if the field is gold and the tails black, then erminois. Vair is represented by diminutive shields, alternately blue and white, placed in horizontal rows, the bases of the white resting on the bases of the blue. Potent is a fur represented by a number of crutch-shaped objects (like a carpenter's T square) placed in alternate rows, reversed, silver base against blue base.

Armorial bearings are shown on shields. These may vary largely. A square shield, however, is reversed for knights bannerets; women (others than sovereigns or royal princesses) have their arms shown on a lozenge. Trade-marks or fancy personal symbols should be placed on perfectly circular targets. The shield may be depicted straight, in a vertical position, or leaning on one side. This last is a favourite position and was often used by artists in olden days, partly with the idea of showing the shield at rest, or hung up. The surface of the shield is known as the field; it may be divided by a horizontal or perpendicular line, or by a combination of these lines. The lines may be straight, or variously shaped; such as an embattled line, a potence line (like the Greek key-pattern), wavy, indented, and so on.

On this field are placed the charges. The principal of these are the so-called "Ordinaries," mostly bands, very much like natural-timber strengthenings or metal-band bracings. These Ordinaries are supposed to occupy one-third of the field; but they all have "diminutives," which are one-half the size of the parent charges, and so on by division. The Ordinaries are: the Chief, or upper third of the field; the Fess, or band across the centre of the shield; the Pale, or vertical band; the Cross (which may be taken as a combination of these two); the Bend, or band from left to right; and Sinister Bend, from right to left; these combined form the Saltire; the Chevron, or carpenter's square; the Pile, or wedge, descending from the top to the bottom (it may be reversed, but this is rarely done by modern heralds), and the Quarter.

Each of these Ordinaries has two or more diminutives, except the Chief, which has only one. These are, as the name suggests, reductions of the parent charge, with special regulations as to dimensions. As stated, the reduction usually proceeds by halving. In the case of the Chief its diminutive, the Fillet, is one-fourth of the parent charge, in fact a thin band placed at the base line of the Chief. It is hardly to be distinguished from the diminutives of the Fess, but is placed slightly higher in the field. The diminutives of the Fess are the Bar, the Closet, and the Barrulet, the last always borne in couples. The Pale has the Palet and the Endorse. Often a Pale may be borne between two Endorses, and is then said to be Endorsed. The Bend has the Bendlet (sometimes called "Garter"), the Cotice, and the Ribbon. The Bend Sinister has the Scarpe and the Baton, the latter being a common mark of illegitimacy. In old heraldry the Baton was carried right across

the shield, but from the sixteenth century onward it was borne Coupé or Couped—that is, short of touching the edges of the shield. It is to be observed that all the Ordinaries and their diminutives can be borne Couped. The Chevron has the Chevronel and the Couple-Close, the last always borne in pairs. If a Chevron is borne between the Couple-Closes it is said to be Couple-Closed. A Chevron may be not only borne couped but broken at the point, the apex being removed or broken, and shown higher up. The Pile may be borne Transposed, with the point upwards, in pairs or " in point," when three are grouped so that the outer piles have their points slanting towards the centre point. The Quarter has the Canton, which is often used to display Special Charges of Honour, called Augmentations. All the above may be borne Voided, that is to say they are drawn with broad outlines, but showing the tincture of the field in the middle. A cross may be voided completely, or only in Pale or in Fess.

A shield may be divided into two parts of different tinctures. If the division is horizontal the term per Fess is used, if perpendicular, per Pale, if diagonal either per Bend or per Bend Sinister. The line of demarcation may be plain or Invected, Engrailled, Indented, Dancety, Wavy, Nebuly, etc. Common Charges when borne grouped in the form of an Ordinary are said to be in Fess, in Pale, in Bend, in Cross, and so on, as the case may be. All the Ordinaries, but not the diminutives, may be " Charged "—that is, adorned with some charge. In the case of the Bend, such charges are always given the angle of the sloping Ordinary. If there is only one charge it is placed in the centre unless otherwise stated. One Ordinary may be placed over another, when it is called Surmounted.

The next charges of importance are the Sub-Ordinaries, and are generally reckoned to number twelve. The first is the Gyron, in which the field is divided per Cross and per Saltire, giving eight triangular divisions, of alternate tinctures. But the field may be divided per Fess and Saltire, which gives a " Gyron of Six." Sometimes the Gurge or Whirlpool, the field being covered with spiral ribbons meeting in the Fess or middle point, is reckoned as a Sub-Ordinary. In this case, unless the tinctures are specified, they are taken to be silver and blue. The Fret is formed of two thin diagonal bands crossing each other, and interlaced with a voided lozenge. The Inescutcheon is a small shield placed in the centre of the field. It is much like the Shield of Pretence, only the latter is larger. The Border is a broad band round the shield ; its diminutive is the Orle, which does not touch the edge of the Shield ; we see it borne double and " flory counter flory " (adorned with fleur-de-lis) in the arms of Scotland. The Pale or Pallium is a Y cross, formed of the upper part of the Saltire and the lower part of the Pale. Flanches, always borne in pairs, show the left and right sides of the field cut off by inward-curving lines. The diminutives are the Flasque and the Voider. Lozenges when borne as a large charge are reckoned

as a Sub-Ordinary. A Fusile has the top and bottom points acute; it is a long lozenge.

We have said that a shield may be divided per Fess or per Pale. But if the horizontal divisions are many it is said to be Barry; if vertical, Paly; if diagonal, Bendy. When the divisions are both horizontal and vertical, the field is Checky; if crossed by diagonal lines from left to right and right to left, it is either Lozengy or Fusily, according to the acuteness of the angles. The divisions are always of alternating tinctures. It is usual to state the number of dividing lines.

The Science of Heraldry as developed by the Heralds of the sixteenth century adds many other complications besides the above, but we need not load ourselves with any more perplexities.

Apart from these there is an enormous number of common charges. A certain percentage of these are purely conventional, like the roundels, circular discs, which are given different names according to their colours; the fleur-de-lis, billets, and others. Then there are legions of animals, including the fabulous dragons, griffins, harpies, and mermaids; the conventionalised lions, tigers, eagles; and the natural horses, elephants, rabbits, and dogs. As a rule, heraldic beasts should be drawn boldly without any attempt to closely copy Nature. Indeed, the more fantastic they are, the better. Charges may be either borne on the field or placed on the Ordinaries, or even one on the other.

In painting and carving it is well to avoid heavy, broad outlines, as this may lead to doubt. In many bearings one Ordinary may be borne on another, or it may be bordered by way of distinction. Let the colours be laid on flat; and in carving, let the charges stand out in more or less prominent relief. When colouring, see that the tints are bright and clean. A great drawback with much encaustic tile and glass work is that the colours are not decided enough; blues melt into greens; reds become browns; yellows and oranges merge into each other. This is bad, as it leads to doubt, for many coats-of-arms borne by different families are identical, or nearly so, except as regards the distinguishing variations of colour.

A shield with the armorial bearings may be left quite plain. As a rule, however, it is accompanied by outer ornaments. These consist of the mantling, motto scroll, helmet and crest, and the supporters. The mantling may be represented either by a cloak of state, lined with fur or white satin, shown at the back of the shield, and turned up at the edges with cloth of gold (for royalty) or coloured velvet. A more common form is the scroll-like cointise; this is supposed to be the knightly sash, tattered in the wars. It is generally of two tinctures, the metal of the arms and the chief colour, the sash being shown as though lined. Women are not entitled to the sash, and only royal ladies and peeresses have the use of the cloaks of state. The motto is usually placed on a scroll below the shield. A few old families, however, possess ancient war-cries, and these are placed on scrolls above

the crested helmet. Properly speaking, a crest should always be shown on the top of a helmet, its natural position; but modern practice permits of its being shown on the so-called wreath, a straight or curved twist of silk, showing seven sections, three metal and four colour. The helmet is placed on the top of the shield. By a modern refinement different ranks are given different kinds of helmets. Thus a royal helmet is of gold, lined with crimson, and shown full faced with six bars. Peers have a steel helmet of five bars, shown in profile. Baronets and knights have steel helmets with open visor, shown full faced. Esquires and gentlemen of coat armour have steel helmets, shown in profile, with visor down and without bars. Ladies (other than sovereigns) have no right to helmets. Frequently coronets are placed on the top of helmets. A royal crown is closed with four arches. The Prince of Wales's coronet has only two arches, supporting a mound and cross. Princes of the blood have a similar coronet, but without the arches. A duke's coronet has a series of eight strawberry leaves springing from the fillet; a marquess, strawberry leaves and pearls on short projections placed alternately; an earl has a series of pearls on the top of tall rays springing from the fillet, alternating with strawberry leaves; a viscount, sixteen pearls resting on the fillet; and a baron, six pearls resting on the fillet. Only peers and peeresses are entitled to coronets. All these coronets may be shown quite plain, as though made of metal and precious stones, or they may have caps of crimson velvet, topped by a gold tassel, and turned up, below the fillet, with ermine.

Marshalling is the art of arranging armorial insignia. In this place it is only needful to mention a few rules. If a man married an heiress, acquired a feudal manor or a dominion, he placed the arms of his wife or his domain on a small shield in the centre of his own. Usually his descendants quartered these, placing the paternal arms in the first and fourth quarters and the acquired ones in the second and third. If many such alliances were formed in the course of time a shield may be "quartered" several times. The small shield of pretence is also used for marks of honour, as in the cases of the Dukes of Wellington and Marlborough. A husband placed his wife's arms on his own shield, on the right side, or in a separate shield joined to his own.

While accuracy is essential in all points connected with heraldry, the sculptor and modeller, as well as the painter, may give way to his artistic feeling. While it is well to be inspired by the examples of the grand days of the science, artists can boldly show their individuality, not only in the grouping of the accessories of coat armour, but in the design of the charges. A good lesson as to how much style has to do in heraldic carving can be gained by glancing at the hideously commonplace rendering of the British royal arms on the Buckingham Palace gates, and then studying the delightfully free treatment of the same bearings on the enrichments of the Houses of Parliament.

In the best period of heraldry, during the Feudal era and immediately

after, heraldic artists dealt with their subjects with considerable freedom. Their anxiety was to produce compositions good in themselves, which blended well with their surroundings. Thus we find that they constantly placed their shields at an angle, often represented them as hanging from trees, held by figures, or supported by grotesque creatures. The helmet, usually as large as the shield itself, was rarely shown in profile or full faced, but generally three-quarter face, and the crest, often as large as the helmet, was placed as it would naturally appear. The helmet with its crest is in most cases perched on an angle of the sloping shield. As regards the treatment of the surface of the shield, the aim was to fill the space appropriately. Thus, if the shield was pointed and three lions had to be painted thereon, the top lion was big, the lower one smaller, and the one in the base smaller still. In the same way, if a field was powdered with fleur-de-lis or roses, those nearest the edges were shown in half. A good example of filling spaces is given in Fig. 12, Plate XXIV, the arms of Bridport, drawn by Mr. Duthie. Note the treatment of the lion and the wavy blue and white bands representing waves. All charges were conventionalised, especially as regards animals and plant forms. Most inanimate objects and flowers were represented as flat, without shading. Indeed, except where absolutely necessary, shading should be avoided. On the other hand, these artists disliked plain surfaces, and if they could not fill the space by grouping the lions, fleur-de-lis, or other charges as above described, they covered the field with delicate diaper work (see page 114), which, while it embellished, did not detract from the symbolical significance of the composition. A great beauty was added in this way. Then the mantling was treated boldly, as we see in the tattered, scrolled sash or cape, the cointise, which blended with the surroundings. If the full robe of state was used instead of being painted as silk or fur-lined without further adornment, it was frequently powdered with badges or other heraldic devices, usually selected so as to represent family alliances, or even professional occupations. Colour was always strong and pure. An innovation worthy of note is that some artists in painting Scottish arms replace the ragged sash by ribbons coloured in accordance with the appropriate clan tartan.

Badges.—Badges are not of equivalent value to crests; they are ancient family cognisances, but should not be placed either on helmets or on wreaths. It must be confessed, however, that many old badges have become crests. They should be treated as mere ornaments, and if shown with a coat-of-arms should be placed above the shield. The badge of England is the combined red and white roses of the House of Lancaster and the House of York, sometimes shown in a conventionalised form, a five-petalled flat rosette, with gold seeds and green leaves and stalk; a small white rose within the red, or the petals alternately red and white. More commonly we see a natural red rose and a white one growing on the same stalk. With this stalk is blended the Scottish

RENAISSANCE BORDER.

MODERN HERALDIC AND SYMBOLIC DESIGN, SHOWING ARMORIAL BEARINGS OF NORTH AND SOUTH WALES AND THE WELSH NATIONAL BADGE.

thistle (green with violet flower), and the shamrock (a heart-shaped trefoil) of Ireland. The Welsh badges are the leek (white roots and bulb and green leaves), now officially recognised as the badge of the Welsh Guards Regiment, and the red-gold dragon, placed on a green mount which rests on an heraldic wreath. The second Irish badge is a crowned harp (gold with silver strings). The Prince of Wales's badge, dating from the days of the " Peace Cognisance " of Richard the Black Prince, consists of three white or silver ostrich feathers, with gold pens, the centre tall, those on the side leaning outwards, and all three with bent tops, the stems enfiled by a jewelled coronet. This is always accompanied by a scroll bearing the motto " Ich Dien."

The Regiments and Corps of the British Army, and the ships of the British Navy, have special badges authorised respectively by the War Office and the Admiralty. Copies of these are procurable in proper colours.

Canada's popular badges are the maple leaf and the beaver. Australia's a spray of the wattle bush (a species of yellow acacia or mimosa), the kangaroo, and the emu; South Africa's the springbok; India's the red lotus.

The Scottish clans have not only their individual coloured tartans, but also their badges. As these are often wanted, and complete information difficult to obtain, a list is appended. Some clans have two badges; the first named is the most important.

Buchanan, oak or bilberry. Cameron, oak or cranberry. Campbell, of Argyll and Breadalbane, fir club moss and bog myrtle. Chisholm, alder. Colquhoun, dogberry; hazel. Cumming, common sallow or cumin plant. Davidson, boxwood; red whortleberry. Drummond, mother of thyme; holly. Farquharson, little sunflower; foxglove. Ferguson, little sunflower; foxglove. Forbes, broom. Fraser, yew. Gordon, rock ivy. Graham, laurel spurge. Grant, Scotch fir. Gunn, juniper. Johnston, red hawthorn. Lamont, crab apple tree. Logan, gorse. MacAllister, common heath. MacAlpine, Scotch fir. MacArther, bog myrtle; club fir moss. MacAulay, Scotch fir. MacBean, box-wood; red whortleberry. MacCall, common heath. MacDonald, common heath. MacDonnel, common heath. MacDougal, bell heath. MacDuff, box-wood; red whortleberry. MacFarlane, cranberry; cloudberry. MacFie, or MacPhee, Scotch fir. MacGillivray, red whortleberry. MacGregor, Scotch fir. MacInnes, holly. MacIntosh, box-wood. MacIntyre, common heath. MacIvor, bog myrtle. MacKae, fir club moss. MacKay, bulrush; broom. MacKenzie, holly. MacKinnon, Scotch fir. MacLachlan, mountain ash. MacLaren and MacLaurin, laurel. MacLean, holly; blackberry; heath. MacLeman, gorse. MacLeod, juniper; red whortleberry. MacMillan, holly. MacNab, common heath; Scotch fir. MacNaughton, trailing azalea. MacNeil, sea-ware. MacPherson, variegated box. MacQuarrie, Scotch fir. MacQueen, box-wood; red whortleberry. Menzies, Menzies' heath.

Munro, club moss. Murray, butcher's broom; juniper. Ogilvie, hawthorn. Oliphant, maple. Robertson, five-leaved heath; bracken. Rose, wild rosemary. Ross, juniper. Shaw, box-wood; red whortleberry. Sinclair, whin (or gorse). Stewart, oak. Sutherland, butcher's broom; cotton sedge. Urquhart, wallflower.

Coronets.—We have given some rules as to heraldic coronets, but besides these many forms of crowns and wreaths are used in decoration, either as ornaments on pillars and encircling columns, or painted on panels. These include the Antique Crown, a circlet or head-band, with spiked projections rising therefrom. These spikes were afterwards replaced by flowered projections, more or less closely resembling fleurs-de-lis or the strawberry leaf. It greatly resembles the Corona Castrensis of the Romans and the Vallery Crown of heraldry, awarded to soldiers who escaladed the barriers of a fortified camp. The usual form is a circlet surmounted by pointed palisades. Another modification of the Antique is the Celestial Crown, in which each spike is tipped by a star. Other ancient Roman honorary crowns which have survived in symbolism are the Corona Obsidinalis, a wreath of wild flowers and grasses, awarded to the conquerors of an open city; the Corona Muralis, formed as a crenulated circlet, sometimes with rising towers, awarded to the conqueror of a walled town, and later as a symbol of incorporation and used by towns; the Corona Navalis, composed of sterns and prows of galleys placed alternately on a coronal, an award for naval victors, and used as a symbol of naval power; the Corona Civica, a wreath of oak leaves and acorns awarded to soldiers who saved lives in battle; and the triumphal wreath of laurel. The oak and acorn wreath is often used as a symbol of naval power in English art. We see wreaths composed one half of bay leaves, or laurels, and the other of oak leaves. Other symbolical wreaths are those of myrtle (sacred to Venus), and awarded to soldiers, civil magistrates, and victors in public games; of parsley leaves, also awarded to victors in public games; of vine and ivy leaves (sacred to Bacchus and conviviality); of ears of corn (sacred to Ceres and representing plenty); of roses (in ancient art symbolising festivity; in Christian art the Virgin, Christ, St. Rosalie); bulrushes and irises for river divinities, etc. These wreaths may be treated with great freedom except in connection with Greek, Roman Empire, and Neo-Classic styles, when they must be compact and formal. The Empire introduced a wreath in two sections, one semicircle being of laurel leaves, the other of oak leaves and acorns. This is often twined about with ribbons, which also tie the stems. A wreath formed of two palm leaves in ancient art was a general emblem of victory; in Christian art it represents martyrdom; and in modern art is a symbol of learning. A wreath of olive branches symbolises peace and plenty.

Decorative Value of Heraldry.—While the decorative value of heraldry, owing to its quaint and graceful forms and its vivid colouring, is very great, much depends upon the draughtsmanship and particularly

the manner in which it is introduced among other ornaments. As to draughtsmanship, as we have said, the drawing should be bold and imaginative, so as to produce striking, well-balanced compositions, in which neither art nor accuracy should suffer.

Some hints as to how the old herald painters achieved this have already been given, and we may study highly meritorious examples in the work of many of the modern exponents of this branch of art.

Unfortunately, present-day application of heraldry as ornament is by no means so good. In modern work heraldry far too often appears to be dragged in as an afterthought, rather than introduced as an integral part of the design. There is none of the intimate blending of armorial shields, crests, badges, and so on, with their surroundings that characterises the decorative work of the Feudal days, of later Gothic art, or even the early Renaissance. If we are dealing with a large hall it is permissible to emblazon a row of armorial shields on a frieze, or even place a big shield in the middle of wall or ceiling panels, though here too a skilful application of supporters or scrolls and mantling would produce better effects. But this patchwork treatment is rarely quite satisfactory, though it may be tolerated in the rather formal embellishment of a public building. How much more successful were the old decorators in handling heraldry can be gathered from a study of mediæval painted borders on Plate VI, the introduction of shield and supporters amidst strapwork on an overmantel shown in Fig. 15 on Plate XXVI, and the beautiful moulded plaster ceiling, Plate XVI, Vol. II, with its oval shields of arms, crests, badges, and fleur-de-lis. These are all worthy of note for the handsome results secured by perfectly simple means, whereby tawdriness is avoided.

Points such as these deserve consideration by decorators, because to-day there is a distinct revival in the demand for heraldic ornament in one form or another, as we see in public memorials of various kinds, such as in churches and schools, in the ornamentation of places of popular resort, and even the decoration of private dwellings.

Good work of this kind has been accomplished recently in wrought-iron work and also among potters, for instance in the production of tiles and slabs. But probably the most successful use of armorial shields and heraldic insignia emblazoned in their proper colours is to be found in stained glass for windows. Much of the output of workers in stained glass will rank as the best form of art. It should stimulate mural painters to produce work in this branch which will worthily frame the window or serve as dignified pendants thereto. But this can only be done if heraldry is studied intelligently, so that it may be absorbed, as it were, adapted to present-day needs, and thoroughly incorporated with the other materials utilised by designers.

CHAPTER XII

ACCESSORIES

APART from paint and the use of wallpapers and textile hangings, the decorator has many other accessories for assisting him in his art. The chief of these are plaster and similar substances for moulding and modelling. These are capable of varied handling and subsequent treatment, such as gilding and painting in water- and in oil-colours. Cast-metal ornaments, in the form of frames for panels, mirrors, brackets, and pendants for lighting, door furniture, etc., also come within the sphere of the decorator. Then we have that important branch of art, carving, which lends itself so well to embellishment and should be studied in connection with changes of style in treatment and ornamentation at different periods. For the Gothic, Tudor, and Jacobean periods carving is essential if complete adherence to style is desired. Much of the elaborate carving prior to the Tudor period was lavishly painted.

Modern decorators have the advantage of numerous accessories which may be employed as substitutes of the above. For instance, we have fibrous plaster; stamped and enamelled metals to replace the more elaborate plaster; several ply and moulded wood pulp as well as stamped papers to replace wood in wainscoting. All these need to be taken into account.

PLASTER WORK.—Plastering is the art of covering rough surfaces (of stone, wood, brick, or rubble) with a coating of plastic material. It therefore includes Gesso and Stucco work, both of which are described in this chapter under these headings. In England the term "plaster" is more general. At first daubing and plastering consisted of laying on a coating of clay or unctuous earth, which might be decorated by stamped or incised designs or by whitening and then painting. This was succeeded by a mortar of lime, sand, chopped hay or straw, and small pebbles, or in fine work lime, sand, and hay. It is found in connection with late Norman work and the Early English Gothic. It continued to be used for covering walls, gable ends, and the bays in timbered roofs, being stamped with diapers and geometrical patterns and often coloured, gradually receiving more and more care in preparation and decoration, until the Tudor days, when it was beautifully modelled with strap work, conventional floral patterns, small figures, and heraldic devices. In Elizabethan houses it was largely used for wall and ceiling decoration, being boldly modelled *in situ*, divided into geometrical panels

ornamented with strap work, foliage, ribbons, flowers (single blossoms, festoons, and drops), drapery, bands, shields of arms, badges, and elaborate bosses and pendants. All this was richly painted, but in the strong Jacobean work, with its elaborate strap work, jewelling, grotesques, tracery embellishment, the plaster was often left white. At the Restoration the Italian florid style was adopted, the plaster modelled in high relief, with undercutting, the ornaments consisting of thick festoons bound with ribbons, medallions, pateræ, intricate mouldings, and very beautifully moulded figures. Sometimes this coloured plaster work formed the sole decoration for walls and ceilings, at other times it was used as framing borders for paintings, or as capping mouldings, with drop festoons, for windows, doorways, and chimneypieces. At this period ornaments were frequently cast in moulds and then fixed to the ground plaster work, which permitted of far more elaborate work. In Neo-Classic work, such as that associated with the brothers Adam, the plaster work is rather thin in design and in low relief. It was often replaced by "compo" cast enrichments, generally of classic design. In the nineteenth century some bolder plaster work was introduced, the designs being geometrical, conventional scroll work, natural flowers, figures, though the ill-conceived acanthus and ceiling rose with poor cornice mouldings were too much the rule.

Probably the best plaster periods in England are those of the Tudor and Jacobean ages, and the richest and most ostentatious that of the early eighteenth century. Good plaster work has recently been done, in spite of competition from the, in many ways, excellent fibrous plaster slabs.

Stucco, the *kalachrisis* of the Greeks and the *opus albarium* of the Romans, is a composition of pure carbon of lime. It was known to the early Egyptians, who used gypsum, plastering their stone walls or reed laths with it. The plaster was afterwards either modelled or painted on the flat. The Greek stucco had a basis of burnt and carefully slaked marble dust; it was extremely hard, durable, and took on a high polish. It was left white, tinted, or decorated in relief and then painted. Pliny, writing of a painting by Panenus (450 B.C.) in the temple of Elis, says: the panel was of "stucco mixed with milk and saffron, and polished with spittle rubbed on by the ball of the thumb." The Etruscans used stucco and introduced it to the Romans. According to Vitruvius stucco was prepared from the best lime, which was tempered for a long time, and then mixed with marble dust. It was not to be used until it had been chopped with iron choppers and found to be glutinous. This was laid on several coats of plaster, the first being coarse plaster, and the others fine lime and sand. The surface was finally polished with chalk or marble, and became so shiny that it reflected images. The colouring may have been introduced into the stucco before laying on. This stucco was used for ceilings, walls, and floors. It was also delicately modelled and richly painted. During the

Middle Ages plaster was used, but not of the finest quality. In the fourteenth century, however, attempts were made to improve plaster by using burnt and pounded travertine and marble. It is mentioned, among others by Cennino Cennini, that Donatello used true stucco for modelling, and also mixed stucco with brick dust and glue. Bramante, Raphael's uncle, used a pure lime stucco to decorate the exterior of his houses with friezes and festoons of flowers and foliage, Jaccopo Sansovino being one of his workers. Subsequently Raphael and Sansovino, fired by the ancient stucco work found in unearthed ruins of Rome, studied the subject and produced a stucco chiefly composed of pure white marble dust, for which purpose "broken statues" were often used up. Pirro Ligorio, Michelangelo's coadjutor in the work at St. Peter's, gives the following directions for stucco: "Take three parts of pounded Parian marble, easily secured from among the ruins in Rome and from broken statues; add one part of lime, which has to be perfectly slaked by allowing it to lie in a heap covered with puzzolana and exposed to the sun and rain for at least a year. The lime is to be made from pure white marble, not from travertin, or any other stone which is full of holes and yellowish in tint; mix a day before with sufficient water on a tile floor. The first coat must be mixed with coarsely pounded and the finishing coat with finely pounded white marble." It was with this stucco that the workers of the Renaissance adorned the interiors and exteriors of palaces and churches at Rome, Florence, Venice, Mantua, Genoa, and other cities, where regular schools were founded, experts going forth and carrying the art over a large part of Europe. In Paris gypsum was generally used. Among the chief workers in plaster were Jacopo Sansovino, Giovanni da Udine, Pirro Ligorio, Pierino del Vaza, Alessandro Vittorio, Ricciavelli da Volterra, Giulio Romano, Luca and Bartolomeo Penni, and Francesco Primaticcio.

Gesso is a mixture of whiting and size or glue, applied with brush or palette knife to obtain both low- and medium-relief fine decoration on wood, stone, or plaster. When employed in a semi-liquid form the design is built up gradually by numerous thin layers put on with the brush, a graving tool being used for the finishing touches. When of more solid consistency, it is laid on with the palette knife, and the design carried out by scraping away superfluous material. The paste may be applied direct to the roughened surfaces of stone, wood, or plaster, but often skin is stretched over the wood or plaster to form a foundation, and heavy-relief parts are bossed out with ordinary plaster or glued tow. The paste itself may be tinted, or the finished work painted and gilded. When semi-dry it can be matted; when dry, polished. It is wonderfully hard and durable. Egyptian gesso work is constantly met with on mummy cases and even on wrappings. It was used by painters of the Byzantine and Mediæval schools to secure special effects both on walls and on wooden panels. At the Renaissance it was also used by painters

DESIGN OF LOUIS XV CEILING.
By the late J. D. Crace.

for easel pictures, but more frequently for mural decorations, in order to carry out the delicate work in combination with stucco (q.v.). This was *gesso sottile*; *gesso duro* and *gesso grosso* were special preparations of stucco, in which whiting was sometimes added to secure hardness. Burne Jones, Walter Crane, and Mr. G. T. Robinson in a measure re-introduced the use of true gesso in England for the decoration of walls and ceilings. Walter Crane's mixture was prepared thus:—he boiled one part of powdered rosin in four parts of linseed oil, and then added six parts of dissolved glue. The whiting was soaked in water, and enough added to the liquid mixture to form a thick cream. The rosin was used to retard absorption of moisture, but it has the disadvantage of making the gesso apt to flake off. Mr. Robinson's mixture consisted of whiting, glue, and a little linseed oil. The whiting should be of gilder's quality, the oil and glue fine; the latter should be soaked in cold water until it has absorbed as much as it will hold.

Fibrous Plaster.—In 1851 a fairly large amount of longish fibre was introduced into fine plaster before moulding. Five years later L. A. Desachy took out a patent for an improved method of producing the substance. This proved the foundation of the present-day fibrous-plaster industry, which has developed to a considerable magnitude. Deservedly so, for it is an exceedingly useful accessory, as this special form of plaster can be moulded into large flat sheets or panels, or into cornices, bent sections for coving, etc. The moulded sections come out in high, medium, or low relief, with raised or sunken ornamentation, which may be flat or semi-rounded, and show fairly sharp edges, even in mouldings with intricate profiles and flat or carved surfaces with scrolled or strap-work designs. Very beautiful patterns are produced, both in replicas of old plaster work and in new designs. The special advantages attaching to these pre-moulded sections are that they can be handled and transported with a good deal of freedom and are easily fixed in place, be it on ceilings or walls, on the surface of brick, stone, or cement, or on wood to joists and battens. Large surfaces are, of course, made up of several sections and the joints subsequently concealed by a wash of fresh plaster or by painting. This form of plaster is comparatively light in weight, and to a large extent fire resisting. It can be painted all over in oil-colours or certain parts picked out in colour and gold.

Compo.—The "compo" or composition which the Adam brothers used for their pre-moulded ornaments was a secret preparation of stucco. Such "compos," however, had been used long before their time, and usually consisted of gypsum mixed with some agglutinant, like glue or rye flour. Papier mâché is also used for the same purpose; one way being to fill up and press into the oiled moulds successive layers of fine paper dipped in gum or glue. These ornaments dry very hard, and may be painted or varnished and fastened on by means of glue or small tacks.

Stamped Metal.—Quite a different class of substitutes for plaster

work for both ceilings and wall coverings are made of thin stamped metal sheets. We may cite three examples of these.

"Emdeca" tiles are embossed and enamelled in thin sheets of zinc. The embossing is in low relief to imitate ceramic tiles, but the designs and colourings are very varied. These tiles are made in wide and narrow strips, are easily cut to adjustment, and are fixed by means of a special paste mixed with a special varnish, half a pint of varnish to 7 lbs. of paste. This is for brick, stone, or cement. If to be fixed on woodwork, the wood is first primed with diluted "Emdeca" paste, which is allowed to dry for twenty-four hours, and then the tiles are attached in the ordinary way. They answer admirably for corridors, kitchens, bath-rooms, and lavatories. Sometimes they are introduced into nurseries.

"Ornastele" are thin sheets of embossed steel used for ceilings, dados, friezes, cornices, and mouldings. Some of the panels are as much as 2 feet square, while mouldings and cornices are made in long strips. In some designs the relief is very high, and the metal can be pressed to produce any form of profile. Thus there are trough-like sections to clothe beams, concave or convex strips for cornices, while the mouldings may have rounded or sharp-edged profiles of quite intricate character. Fastening is by means of special brads to wooden battens (usually 1½ in. by ¾ in. in section) fixed to the joists, and forming a complete framework. External mitres are generally soldered and internal mitres scribed.

"Kupron" is a process for producing architectural ornaments, such as capitals, bases of columns, cornices, tablets, trophies, etc., in thin sheets of copper. It is an electrolytic process for the depositing of the metal in the plainest or most elaborate moulds. The pieces may be given any coloured finish desired, from bright-red copper to vert antique. The pieces can be filled with cement. They are in themselves very light and are easily fixed.

Metallised Plaster and Concrete.—The Sanders is a Dutch patent process for metallising plaster, concrete, or cement sheets, whether these be plain or moulded. Practically the process consists in forming on the surface an alloy with metallic salts in solution and the lime or cement. The process can be carried on to form a mere coating film or so as to penetrate some depth, and by this means not only is a hard surface obtained, but the tensile strength is increased by from 25 to 100 per cent. The colour varies according to the nature of the metallic salts used. The colouring is permanent and the surface can be washed with perfect safety, so the process lends itself to many uses, both for interior and exterior decoration, and for fixed and movable ornaments.

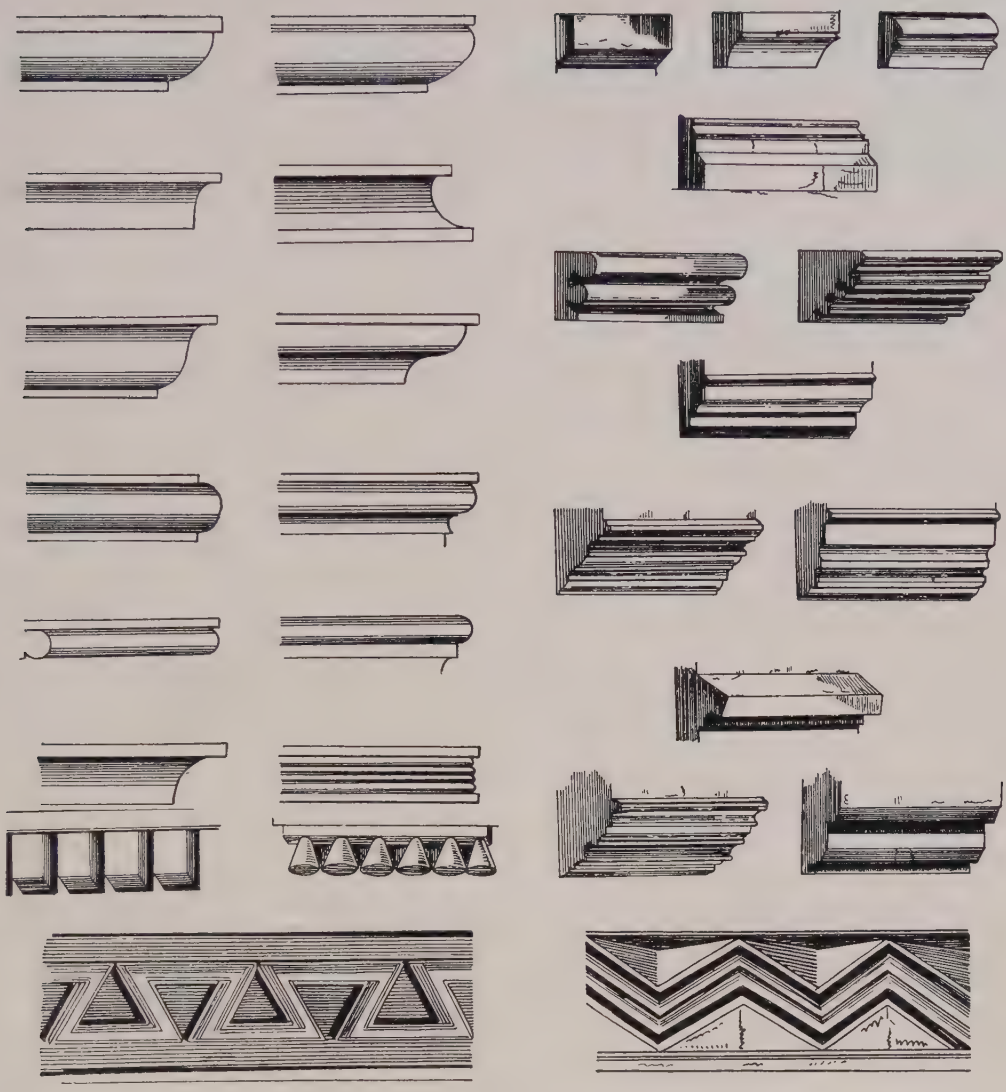
Carving.—Wood carving may be traced back to prehistoric times, for there is evidence of this form of decoration having been adopted by the Lake Dwellers, and it is practically universal among primitive tribes. It was known in ancient Egypt, where the art was carried on successfully,

and to a very large extent, though a good deal of it was covered with gesso, painted and glazed. In Greece and Rome there were famous wood carvers, who carved statues, columns, and furniture, and in Rome they produced magnificent coffered ceilings, the beams decorated with mouldings, foliage, rosettes, and inlays. In the East, wood carving is a fine art with the Indians, Chinese, and Japanese. In a somewhat ruder form this was the case throughout Northern Europe, and to-day it is one of the chief domestic arts of Russia and Scandinavia.

There are various methods of carving. (1) Incised decoration, the design being drawn on the surface and then traced out by sharp vertical cuts, supplemented by dotted lines. A bolder example is obtained by bevelling the sides of the cuts; this probably led to the next style (2), cavo-relief, in which panels and bands are formed by borders, the designs traced therein and the background gouged out, thus leaving the pattern on a level with the rest of the material—wood or stone. It is a method largely adopted in Egypt. (3) Low bas-relief (*baso-relievo*), in which the design is more or less rounded, and the rest of the wood or stone cut away. (4) Medium relief (*mezzo-relievo*), in which the design is given great projection and usually more roundness and surface detail. (5) High relief (*alto-relievo*), in which considerable projection is obtained, with a large amount of undercutting and elaborate modelling. (6) Rounded carving or sculpture, in which the designs (figures, flowers, columns, etc.) are given perfect form, though they may be attached to the background by pedestals or other ties. All these methods are applied to wood, stone, and other materials, and used for the adornment of ceilings, walls, screens, and so on. As regards wood, in most early stages the carving is carried out on the solid body, but in later stages it is done on smaller pieces, panels, roundels, strips, which are subsequently tenoned into the beams or framework, glued on or fastened by other means. This is nearly always the case with modern wood carving, which is almost entirely done by machinery, a development which has lost us a great amount of artistic feeling, but given perfection of detail and finish and placed at our disposal much material of real beauty at moderate cost. This applies more particularly to mouldings and panels and bands with linear or geometric patterns.

Let us now briefly consider the various styles in connection with different countries and ages. In the East surface decorative carving, both in wood and stone, is mostly flat, though accompanied by a good deal of undercutting and modelling, but the projection is moderate. This is so with the wonderful mass of decoration applied to walls and columns in India, floral everywhere, geometrical among the Mahomedans, a medley of human figures, animals, and fabulous creatures among the Hindus. In some regions there is much fretting, or pierced carving, particularly noticeable in the lace-like work on friezes, ceilings, columns and screens in wood or stone, generally painted and gilded. Fretwork carving is also a characteristic of Chinese, Japanese, and Persian carving

and to some extent of Turkish work, though there it is more a question of outline, with a few plain piercings and the surface inlaid in colours. Much of the Chinese, Japanese, and Persian fret is reticulated work, carried out by piecing together thin squared rods, with which extremely intricate geometrical patterns are carried out in wood and stone. This is a favourite method in Moorish decoration, rounded and oval beads being added. In some of this reticulated fretwork the cubes and beads are strung on wires, which gives added strength to the tenoning and gluing. With the Moors there is surface carving of leaves and flowers, inscriptions, etc., but above all the faceting of a surface with a succession of coved niches, stepped one above the other, forming the well-known stalactite or honeycomb decoration of the Hispano-Moresque period. These recesses are sometimes covered with fine tracery, and are nearly always richly painted and gilded. In Italy of the Middle Ages the Byzantine feeling dominated the carving of both stone and wood, so that the decoration was flat and effect obtained rather by inlay and colour; but with the rise of the Gothic, fine and bold taste was displayed, foliage, flowers, fruit, and living creatures being reproduced at first on conventional lines, then in realistic fashion, and finally with excessive luxuriance. This over-emphasis also marks the carving of the Renaissance, splendidly executed though it be. In Venice, Rome, and Florence there were special schools of carving, both wood and stone being treated most skilfully. The surface was a mass of carving, in medium and high relief, in which figures and shields of arms are found mingled with garlands, bunches of fruit, and ribbons. At other times the background is covered with exquisitely delicate arabesques in low relief, while angles, and divisions, cornices, and crestings are carved in bold scrolls or figures almost in the round. Towards the seventeenth century in Venice and Florence much of the wood carving consisted of wonderfully contorted acanthus leaves, scrolls, and shells, generally covered with stucco and gilded. Italian Gothic and Renaissance filtered through to France and Germany. In France it was occasionally exaggerated, but generally stamped by local genius, showing a certain formality, desire for symmetry, and good balance of the design as a whole, though with a plentiful display of Gallic licence in detail. It was not until the Rocaille style seized the French fancy that fantastically curved contours and contorted details of high-relief carving replaced the more sober outlines. In Germany, on the contrary, from the first high-relief deep undercutting and contorted forms were the rule. Both in stone and wood the carvers showed great fertility of imagination, superb skill, though heavy wits and hands. Effect was produced by piling detail on detail in masses. Burgundian Gothic and Renaissance work is also stolid, but more sober in detail, so that while it lacks the delicacy of the Italian touch, the lightness and spirit of the French, it possesses greater dignity than the German contemporary art. On the whole Flemish carvers leaned towards Germany, though influenced by the



MOULDINGS.

ROMAN AND GREEK.

Ovolo or Echinus.
Apophyges.
Cyma Recta.
Torus.
Bead.
Cavetto.
Dentil.
Quirked Ovolo.
Scotia or Trochilas.
Cyma Reversa or Ogee.
Quirked Ogee.
Astragal.
Reeds.
Guttæ.

NORMAN.

Dovetail.

NORMAN.

Early Abacus.
Late Abacus.
Late Abacus.
Basement. Early.
Gothic.
Early English Abacus.
Early English Architrave.
Late English Architraves (1 and 2).
Perpendicular Basement.
Perpendicular Architraves (1 and 2).
Norman Chevron.

Burgundians and Spaniards, so that their splendid wood carving, if somewhat exuberant, was worthy of the great artists who executed the work. Early Swiss carving was fashioned under the influence of neighbouring craftsmen, but early in the nineteenth century a purely native naturalistic school of wood carving was formed and much excellent decorative work produced. It is a polychrome style of decoration, though no paint or dye was used. Various kinds of wood are selected, the spindle tree for white, box for yellow, cherry for light brown, and walnut for a blackish brown. The method is to choose a light or dark wood for background, which is carved in low relief, then the decorative parts are carved in medium or high relief in two or more of the other woods, and these are deftly tenoned and fitted into place, forming a complete picture of chalets, rocks, chamois, goats, kine, and human figures, with garlands of leaves, flowers, and fruit. Side by side with this relief carving is a less assertive but skilful use of fret cutting, also with a mixture of naturally coloured woods. Farther north, in Scandinavia, the land of timber building, naturally decorative wood carving holds a prominent place. It is bold in character, though generally flat in treatment, showing a curious local version of the Celtic spirals, interlacings, and other motifs. Hanging fretwork is also characteristic of Scandinavian decoration.

In England we have had a fine variety of carving, much of it worthy to compare with the best that the Continent could produce. In Saxon times the carving appears to have been chiefly incised work with low relief, in which the Celtic elements of design entered conspicuously, together with somewhat rude mouldings. With the development of Norman architecture carving both on stone and wood quickly assumed much more importance. Much of the work of the period is very good. Incised decoration is still quite common, especially on ceiling beams, doors, and doorways, but there is also well-modelled relief carving, partly of geometrical patterns, with a considerable amount of foliage and flowers and some figure designs, chiefly in the form of human masks, animals connected with religious symbolism (such as the emblems of the Evangelists, the lamb, etc.), and fabulous beasts. Mouldings were varied and often beautiful, including a plain fillet with two sunken hollows at different levels, the chevron (single at first, later in double, treble, and quadruple rows), the festoon, hatch, nail-head, billet, astreated, plaited, beak head, cat's head, and others. Further progress is noticeable in Gothic work, stone and wood being highly decorated with carving, and then painted. Incised designs are left mainly for the decoration of beams and doors in domestic architecture, and also for lintels and door posts. Relief carving is the rule. Foliage and flowers are the main motifs, somewhat stiff at first, but later treated with more freedom and towards the end of the fourteenth century quite naturalistic. There was also an introduction of geometrical patterns; also of human figures and animals, often treated grotesquely. Heraldry was largely

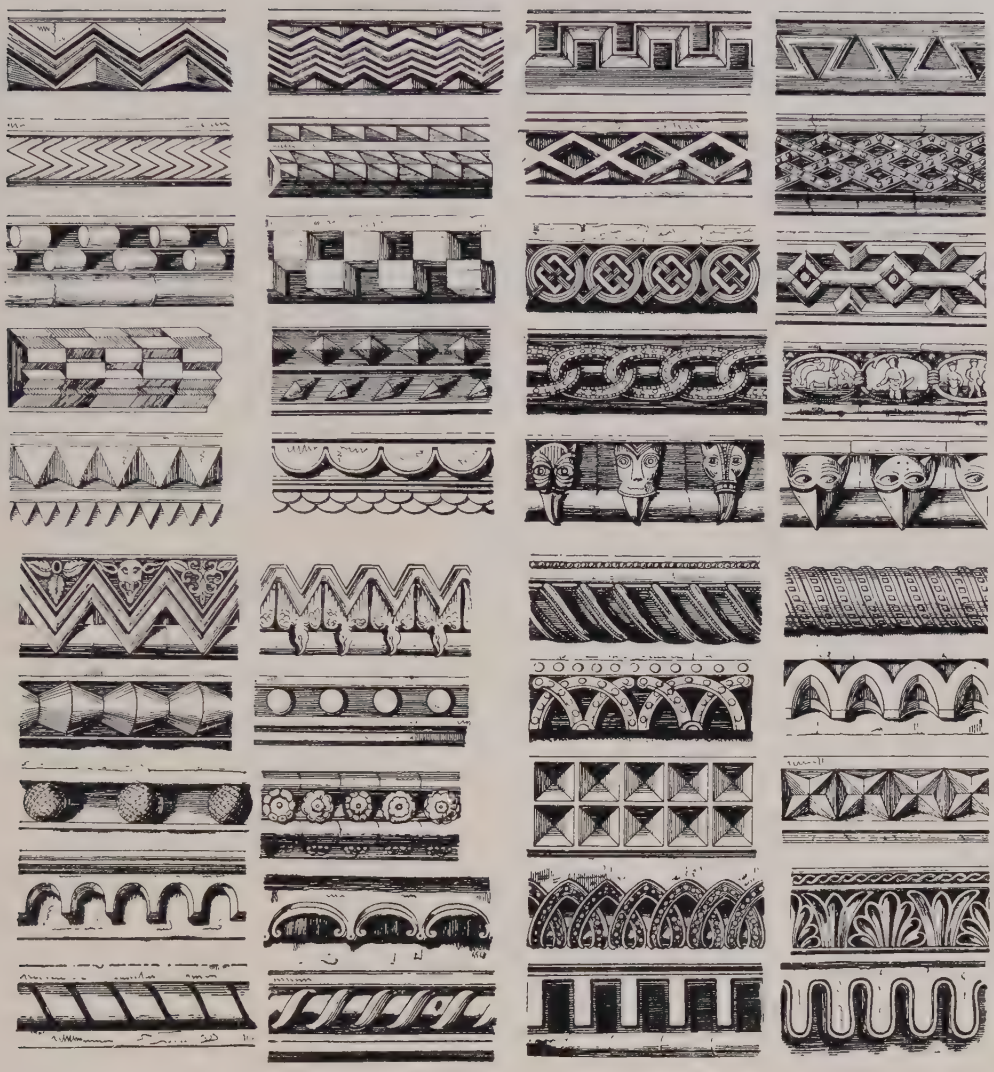
used. Cresting was pretty general, there were crockets for inclined lines, elaborate finials for uprights and pinnacles, while the mouldings, as string courses or cornices, were extremely varied and fine, the bold carving being emphasised by even bolder colouring. A good deal of the cresting was floral, but also embattled with many fancifully formed crenellations. Turning was introduced for balusters and horizontal bars. Panelling was decorated with sunken and raised sections, mouldings, and relief carving. Screens were decorated in high relief, and elaborately pierced. Cavo-relief, apart from mouldings, was never much used in England, except in the decoration of brickwork. Carving in that medium naturally suggested flat surfaces and consequently the sinking of the background. Good examples of this treatment, both for interior and exterior decorations, are seen in Gothic and Renaissance work. We find some traces of Renaissance influence in Tudor days, very timid quite towards the end of Henry VII's reign, more conspicuous when Henry VIII was spending lavishly on building and inviting foreign artists to visit England. This influence is Italian in a rather sober classic style, and may be found in the columns, capitals, and entablatures on walls, screens, etc. But though spread widely over the country, it did not take serious root. On the other hand, wood turnery became more conspicuous. Partly, no doubt, owing to the severe Italian lines, surface decoration became fashionable, and the strap work, which appears to have been a lingering development of the Celtic knotting and spiralling, clinging through the years in more modest domestic decoration, became fashionable and was boldly elaborated in combination with jewelling. Strap work and jewelling characterised the Elizabethan decoration, though the outstanding feature of carving of this period was the odd swellings introduced on pillars, balusters, and horizontal rods. These swellings were bulbous, sometimes round, but more often irregularly spherical, were of prodigious size, and often elaborated with reeding, fluting, or tracery. The termini figures introduced by Henry VIII, as well as the pillars *en gaîne*, diminishing toward the base, were continued. They are also seen in Jacobean carving, together with strap work, but also with scrolls, acanthus leaves, flowers, etc. Renaissance with a Dutch feeling is noticeable. The Dutch influence is still more prominent in the William and Mary period, when, on the whole, carving is less exuberant, turnery well to the fore, the bulbous rings of the Elizabethan and Jacobean styles almost replaced by the cup and reversed cup rings. Under the Carolean period we find a steady advance in the classic invasion, but associated in carving with a remarkable development in bulk and naturalistic treatment. Inigo Jones had introduced classic architecture, with classic motifs for decoration, and this was continued by Sir Christopher Wren. Under their patronage arose a fine school of carving, the two outstanding leaders of which were Cibber and Grinling Gibbons, the carvers who formed a strong and successful style in carving, chiefly applied in decorative

panelling, ceilings, screens, stalls, and other architectural fixtures as well as frames, and to a very minor degree movable furniture. The material chiefly employed was lime and pear woods, though oak was occasionally used. The trend of the school was mainly naturalistic, foliage, flowers, fruit, birds, beasts, and fishes being rendered as in life, but with a free admixture of drapery, ribbons, and such conventional forms as cornucopias, masks, naval, military, and professional trophies, heraldic devices. Cherubs and amorini were also frequently introduced. These were all grouped in rich profusion, the foliage, flowers and fruit, with ribbons and drapery, chiefly in formal swags (very dropsical), garlands, drooping sprays, and drops. The carving was characterised by almost excessive relief and deep undercutting, but mouldings were often flatter, and the subjects were conventionalised in the classic style. In staircases while the newels were massive, with profusely carved panels and fantastic finials, the balusters often freely carved or replaced by scrolled panels, we occasionally find newels and balusters treated more architecturally, merely springing from floral cups, the under part of the handrail carved with foliage, and the strings are bead mouldings intertwined with a thin garland of leaves. In ceilings, the carving, generally in high relief, is arranged in successive panels, but we also find low-relief work alternating with free spaces, perhaps enclosing paintings or heraldic trophies, and only a limited amount of high relief, well undercut carving as a central panel or a frame corresponding with the cornice. On panels heavy carving is the rule, arranged in garlands and swags. Apart from ecclesiastical work (stalls, screens, pulpits, etc.), it is in the treatment of the chimney pieces that the Grinling Gibbons school is seen at its fullest development; jambs, breast, overmantel are all profusely carved, with a mixture of naturalistic subjects, still life, drapery, and amorini quite devoid of all covering, these sometimes entwined in the decorative mass, at others forming centres of panels.

This exuberance of carving is seen also in the work of William Kent's period, although he gave greater prominence to architectural features in the classic style—entablatures, pediments, pillars—and with these developed mouldings, acanthus and other scrolled foliage, termini figures, intermingled with amorini, fabulous creatures, heraldry, trophies, and a medley of other things. Then followed the Chambers and the Chippendale periods, when there was introduced a good deal of reticulated fretwork, also Gothic tracery and foliated fret, to be succeeded by the Rococo rock, shell, waterfall, reeds, and contorted leaf carving, usually covered with stucco and painted or plain gilded. After that there is little to be said about carving in decoration except to recall the revival of Gothic architecture under Pugin, carried on by Scott and others, when tracery and some bold carving of stone and wood were reintroduced, to be followed later by the Jacobean revival, but accompanied by a very modified rendering of the old carving. Since then,

though the art has frequently been used effectively, it cannot be said to be a strong feature in recent or current practice.

WAINSCOTING.—The lining of rooms with thick planks of wood was fairly general in England in the thirteenth century. In the earliest types it was plain carpenter's work, with plain mouldings at the top, later with panels contrived by carving, usually by sinking them or adding decoration by means of incised carving. Frequently the wainscoting was only carried up the wall some 4 to 6 ft., the upper part being painted or hung with draperies. Towards the end of the thirteenth century linen-fold decoration was added to the panels, and was gradually developed into a beautiful form of ornamentation. Embattled tops were also introduced. Then arching, resting on pillars, with tracery filling came in, followed by foliage and floral sprays; grotesques (heads and figures), and heraldic escutcheons. The woodwork was painted, usually in uniform colour with the embellishments picked out, the heraldic devices fully emblazoned in their proper tinctures. Panel pictures were also added, sometimes on stucco. At the Tudor period the linen fold disappeared, and pilasters began to be introduced, together with more elaborate carving on the pilasters and borders, which decoration developed into the well-known strap work, jewelling, and bulbous projections in the Elizabethan and early Jacobean periods, the panels being left plain. But Renaissance features were gradually being introduced. Arching and tracery, which had become rare under Henry VIII, were abandoned under Elizabeth and James I for rectangular sunk panels with raised mouldings and carvings. The Flemish influence is clear. It must be remembered that the art of wainscoting was highly developed in Flanders, where magnificent work, including screen lobbies to doorways and for closet beds, continued until late in the eighteenth century. Distemper was used in the Tudor and Jacobean periods for decoration, which included pictures and arabesques, as well as embellishment of the mouldings. By the middle of the seventeenth century classic lines had completely succeeded the mixed Renaissance style. The quaint, oddly assorted pilasters, decorated on their surface, tall, narrow arches, and sunken panels with raised framework had disappeared, to give way to raised panels and sunk framework, the mouldings strongly carved and usually of plain type. Long, narrow panels, varying in size and well balanced, were substituted for the small cross sections. Inigo Jones produced classic designs with bold enrichments, especially for doorways and window openings and "continued" chimneypieces. Under Wren and Kent the panelling was rather more severe, the pillars and columns a little plainer, but lavish carving of the Grinling Gibbons type was largely used, this being added in pinewood or lime. The decoration we are told was often of "ye finest carved wood in fruitages, herbages, gumms, beasts, fowls, etc., very thin and fine, all in white wood without paint or varnish. Ye several parts of things thus carved exceeding natural all round." Paint had largely gone out, but the carving became bolder,



NORMAN MOULDINGS.

Chevron or Zigzag.
Reversed Chevron.
Roll Billets.
Prismatic Billet.
Indented.
Ornamented Zigzag.
Double Cone.
Fir Cone.
Circular Arched.
Cable.
Multiple Chevron.
Saw Tooth.
Square Billet.
Nail Head.
Scalloped.
Bird's Beak.
Pellet.
Rose.
Elliptical Arched.
Twining Stem.
Embattled.
Lozenge.
Reticulated.
Chain.
Beak Head.
Beaded and Twisted Panel.
Interrupted Arched.
Hollow Square.
Open Heart.
Label Corbel.
Dovetailed.
Studded Trellis.
Diamond Fret.
Medallion.
Cat's Head.
Billeted Cable.
Pointed Arched.
Star.
Braided Border with Honeysuckle.
Nebuly.

more rounded and undercut, arranged in swags and drops, with cherubs, heraldry, or ornaments appropriate to particular rooms. With the abandonment of paints began the introduction of new woods. Formerly oak had been almost entirely used, with white wood for the commoner sort. Now walnut and chestnut were introduced, even cedar, and rose woods for veneering and inlaying. The Hall in Lord Orford's house we are told "is wainscoated with wallnut tree, the pannels and rims round with mulberry tree, yt is a lemon coullour and ye moldings beyond it round are of a sweete outlandish wood not much differing from cedar but a finer graine." A room now in the Victoria and Albert Museum, but taken from Clifford's Inn and belonging to this period, presents a dainty appearance. There is a fairly prominent skirting, a moderately high dado with projecting chair rail, with well-formed raised panels, and strongly formed plain compound mouldings, and an egg and dart cornice. Over the doorway is a broken voluted pediment, and carved flower and leaf embellishments in limewood over the doorway and fireplace. In some cases the panels are decorated with marquetry, in plain browns and greys, or flowers, etc., in natural colours. In the Louis styles the panels are usually plain, painted white or some light colour, and decorated with pictures (mythological, arcadian, floral, and so on), or decorated with gilded and coloured scrolls and shells.

Towards the early decades of the eighteenth century ornamental plaster work with painting began to make headway and wainscoting dwindled to the dado and ultimately to the plain skirting. The revival did not come until almost the middle of the nineteenth century in connection with the new phases of Gothic and the reintroduction of a modified Jacobean style. At the present day wainscoting offers many possibilities for handsome polychrome ornamentation in a sober scale of tints, owing to the large assortment of coloured and beautifully figured woods imported, mostly from within the British Empire. Recent work in London affords good examples of brilliant and dignified effects obtainable.

In old complete wainscoting a very diversified treatment is observable. In the Flemish Neo-Classic style the cornices are heavy and of considerable projection; the pillars have strong capitals, and the panels are left plain, ornament being contrived on the mouldings and capitals. In many instances great prominence is given to the doorways, windows, and fireplaces, these being provided with broad framings, deeply carved, with pediments and festoons, or with richly inlaid panel borders. In other instances, on the contrary, doorway openings are closed by panels, which slide over the panels in grooves. These are more or less concealed. Cupboards are treated in the same way. It is possible to provide a series of very shallow glazed panels, for the display of water-colours, collections of medals, stamps, etc. Doors of small or large cupboards can be fitted with suitable grooved mouldings on both sides to permit of the display of painted panels, pieces of art needlework,

and so on. Or the lockers may contain a series of hinged frames for display on both sides. An American writer, Mr. H. V. Walsh, suggests a built-in writing-desk, with panelled picture on the outside, to be used in wainscoted and other rooms. He says: "Wherever a compact writing-desk is needed this type can be used to advantage, especially in the flat or summer cottage. The desk itself is nothing more than a flat board. A board 16 in. by 22 in. would be about as satisfactory as anything. First decide on the location. If, as in a summer camp, there is no plaster and the studs are exposed, the position of the desk may be between two of the studs. If there is plaster, it will have to be broken through between two studs. About 30 in. above the floor and between the studs nail another piece the same size as the studs like a header. From this crosspiece hinge the bread board as shown in the illustration and fasten it to a chain on one side to hold it in a horizontal position when it is down. On the inside of the desk top fasten a blotter, and adorn the outside with a picture. The studs are usually spaced about 18 in. on centres so that a clear space of about 16 in. will be in the wall between them. The back of this may be used as a space for a rack for papers and hooks for pens and pencils and place for ink, etc."

Plywood.—The system of cutting precious woods into thin slices for inlaying or veneering is a very old one in decoration. It has been developed to its logical conclusion in the production of two, three, or multi plywood. In this system we have two or more extremely thin sheets of wood fastened together by means of glue, cement, varnish, or other special solution. By this means a thin, light, but extremely strong board is produced, the costly wood being economically utilised, while if naturally weak it can be strengthened by a stronger wood backing, or by so cutting and fastening together the two or more slices that the trend of their several fibres cross each other. Much of the panelling now used for wainscoting is carried out in this way. If well made, plywood is unshrinkable, damp, and fire resisting, and while remarkably strong remains quite light. The system is applicable to plain flat surfaces, to fancy-shape veneers and inlays, and for use in combination with mouldings. For instance, we may have panels of light or dark wood, perhaps beautifully veined, within chequer or other fancy inlay borders of dark and light woods. Or we may have dentilled, castellated, ovolo, or other mouldings, which mouldings are now procurable machine made. The system of plywood is also applied to the formation of cylindrical pieces—for instance, ornamented rails and pillars.

To decorators "Venestas" is perhaps the best known of the plywood panels for wainscoting, etc. These are made up in all kinds of ways ready for fixing, the series including many patterns of the different periods, as well as those of choice coloured and veined Colonial woods.

Moulded Wood.—In the "Beaver Boards" we have another type.

These consist of wood pulped to a fibrous form and then pressed into boards 1 in. thick, and from 36 in. to 48 in. wide, in lengths of 8, 9, 10, 12, 14, and 16 ft. long. These boards are intended to be finished off with paint or distemper, needing no preliminary sizes, but they can be framed with machine-carved or pressed mouldings, or other such device. They are fixed by nailing to studding and ceiling joists, or fixed to brick or concrete walls by the use of splines.

Other boards of this description are on the market, and some specially made to slip into grooved frames, which in turn are affixed to battens. This permits not only of easy fixing, but easy removal, so they need not become " landlord's fixtures."

Moulded pulp and fibre to represent carved wood is described in another paragraph.

Embossed Paper.—Excellent fibrous paper is embossed and coloured to represent wood, the graining and veining being perfect. But the embossing is carried even further than that, the rolls of paper being pressed with many designs showing sunken and raised panelling, plain beadings, " laurelling " and other fancy mouldings as well as the popular linen fold. The best of these, like " Lincrusta," " Fabrikona," etc., have canvas backing, which gives them substance and durability.

Imitation Carvings from Wood Waste, etc.—The shortage of wood and its high price should lend added interest to Patent 136214, 1919, taken out by Panels, Ltd., and W. P. Thompson. The object is to manufacture panels, and produce mouldings in imitation of carving to resemble wood. For this purpose ordinary sawdust, ground wood, wood pulp, peat, cork scraps, or other similar material is reduced to a fine powder and made into a smooth paste by the admixture of dissolved cellulose or rosin containing a certain amount of rosin oil or other solvent. Short fibres, such as those derived from peat or cotton waste, can be added in small quantities. The paste while still plastic is pressed into prepared moulds, made into two halves, which may be treated with water or other fluid which will not react on the solvent. The dies are then placed in presses. Where deemed necessary a plunger or rammer can be used to further press down the material, and then the castings will be more or less hollow. The dies or moulds being made in two parts the castings are easily removed, when they are placed in copper-lined ovens, and the temperature slowly raised, to secure drying without burning. If the solvent is of value, it can be collected in the oven as it exudes from the castings, for future purification and reuse. The dies can, of course, be of any shape, and the surface be decorated to reproduce any style of carving. It is suggested that the surface can be acid-etched to imitate graining. The paste can be coloured, or the castings can be varnished, stained, or painted. By using selected raw materials or mixtures, special textures can be obtained. Light-coloured sawdust gives almost white castings, resembling pinewood; peat resembles mahogany.

This method of utilising waste appears to offer many possibilities.

It is obvious that the system should lead to economical working in the shops, and is not necessarily restricted to large outputs or to any particular locality, the apparatus being simple, and one or other of the raw materials easily procurable at prices certainly lower than timber.

SYMBOLS OF FLIGHT OF TIME.

WINGED SPUR. WINGED HOURGLASS AND FATHER TIME'S SCYTHE.

CHAPTER XIII

TEMPORARY DECORATIONS

TEMPORARY decorations are of two kinds: those which are meant for festivities, public or private, and are essentially ephemeral; and those which should possess rather more enduring qualities, being required for exhibitions, etc. Work in connection with both classes often falls to the lot of the Painter and Decorator, but not so frequently as to make the jobs familiar, or notes on the special requirements for such work unwelcome.

As the element of permanency does not enter into consideration on such jobs, high-class finish is rarely necessary, one coat or two coats being the rule. It is also possible to use cheaper materials, whether these be of inferior quality or, in the matter of pigments, somewhat fugitive. This is an advantage, as in many cases strong colour effects can be produced easily, and at comparatively low cost. But while this may reduce expenses, it must be considered on the other hand that such jobs need much plant and labour, as time for completion is strictly limited. Close supervision is also needed. All this has to be taken into consideration when estimating, together with a considerable amount of risk; so the work as a whole must be expensive.

PUBLIC DECORATIONS.—As regards public decoration, which largely means street decoration, it must be confessed that the standard of taste in England is not high. A great deal of what is ordinarily seen is depressingly commonplace, even tawdry and ugly. As a rule the Painter-Decorator is merely a contractor, working out a design ready supplied, and then he cannot much influence matters, except in suggesting modifications, especially in the matters of selection of colours, cutting of stencils, and choice of materials.

For street decoration it is perhaps difficult to get away from the time-honoured Venetian masts, although of recent years these have been at least partially abandoned in favour of pylons, obelisks, etc. These masts should be particoloured, and it is a common practice to cover them with bright-hued textiles. The effect, however, is far less tawdry if the poles are painted with some good brand of water-paints. The colouring should be disposed in spiral bands, neither too broad nor too narrow. It is inadvisable to use more than two colours: say white and red, white and blue, white and green, or white and a clear yellow, or red and blue, or green and red, or green and yellow. Three colours

rarely look well, though sometimes it may be necessary to use the national colours, blue, white and red, or some other combination suggested by the occasion or the locality. They can bear at their summits gilded spikes or some appropriate coronet (which may be cut out of cardboard), or a wreath of green leaves. The original, very lofty masts in St. Mark's Square, Venice, are surmounted by large gilded heraldic beasts, in carved wood. The coronets and wreaths have a much better effect if they are slung from the top of the poles by three wires, in such a way as to enfile or encircle the pole. They should not be of niggardly size. Under certain conditions crested or plumed poles look well, as this helps to break the stiff lines, adding to the mass of fluttering colour. Often such poles bear shields, nailed about 7 feet above the pavement. As a rule these shields are far too small. They should rarely be less than 18 in. in length, and of proportionate breadth. They should not be nailed flat against the masts, but at a slope. All symbols must be boldly drawn on the shields, and there should be a sufficient variety.

Venetian masts are usually linked together by garlands, both lengthwise and across the street. These garlands should be nicely festooned, and ought not to be made up of coloured tissue-paper flowers. A much better result is achieved with paper leaves (bay or oak leaves or palms), which can be varnished. A gay note of colour can be introduced by mixing with bay leaves bright-red berries, with oak leaves bright-brown balls representing acorns and oak apples, and amidst palms light-yellow berries in bunches. Here and there fancy notes of bright-coloured ribbons may be introduced. It is a good plan to make the garlands support, over intersections of streets, or at other permanent points, large wreaths of laurels, or, if expense will allow of it, wreaths or nosegays of the better kind of artificial flowers.

In place of garlands of flowers or leaves, lines are often dressed with a series of small flags. As a general rule these are too small, so that they look skimpy and stiff. If of a fair size they fall better and flutter gracefully, so that the waving lines of colour blend charmingly. Such flags need not always be of the wedge or triangular form. Square and oblongs are admissible, and also two or three pointed flags. But if different shapes are used, care should be observed in placing them to preserve symmetry.

Flags are also used for draping over stands, balconies, etc. This should be done with care to prevent incongruity. Hints on flag-flying will be found at the end of this chapter.

When it is necessary to erect arches these had better be of trellis-work build, covered wirh greenery, from amidst which the coloured shields, gilded crowns, and other emblems may appear. Or the framework arches can be covered with coarse canvas, painted with a suitable ochre pigment mixed with glue and then sifted with ochre-hued sand. This mild form of rough-cast will usually prove satisfactory, but any

GOTHIC PAINTED MOULDING,
WELLS CATHEDRAL.

GOTHIC MOULDINGS.

(1) Clover Leaf. (2) Ball Flower. (3) Trefoil. (4) Vine. (5) Oak. (6) Tooth Ornament. (7) Ball Flower and Leaf. (8) Quatrefoil. (9) Tudor Rose. (10) Pine Cone.

STENCILLED FLEURS-DE-LIS.

attempt at scene-painting decoration, to represent old-world masonry, will prove a failure, because the spectators will be at too close quarters.

Stands and barriers ought to be painted, at least on the lower parts. This can be done easily, whether planking is used or a trestle form of construction is adopted. In the latter case coarse canvas, primed with a water-paint, or treated in the "rough cast" described above, should be stretched over the framework. The upper part of stands can be draped in festoons of baize, canvas, etc., looped up by wreaths or rosettes.

By the way, all drapery used, both for exterior and interior decoration, must be "fireproofed"—that is to say, rendered uninflammable. This is easily done by dipping the fabrics in a fireproofing solution, the best known of which is water-glass. This precaution should be also taken with every form of paper decoration; and in places specially exposed to danger the paints used should be of the fire-resisting class (see page 27, Vol. I).

Stencils are extensively employed for temporary decoration, being used on wood, plaster, and textiles. Naturally they must be as simple as possible, with few ties, but this need not exclude the introduction of pretty forms and graceful curves. Although it is true that the aims are to produce broad effects, and to do this with the least expenditure of labour, it is well not to fall into extremes. We have seen Union roses, for instance, stencilled in a rectangular form, a stiffness that is quite unnecessary even in quick, rough work. While the forms should be graceful, over-detail must be avoided. Colours of stencils must be bright; and as a rule not more than three colours, with perhaps two shades of each (capable of producing at least ten combinations), should be used. Dark colours and neutral tints are to be avoided in this kind of work, as they conduce to dullness in the mass.

Illumination ought not to present any great difficulties. Coloured glasses for oil lights, to be slung in loops from wires, can be hired. So, too, can fancy-shaped coloured electric lamps with their insulated cables; and also gas apparatus with their coloured glass prisms. It is, therefore, merely a matter of appropriate selection and placing. Under certain conditions Chinese paper lanterns give the most pleasing results. If a sufficiently big order for these is given well in advance it is possible to procure from the manufacturers supplies in special colourings and even of special forms, which gives room for a display of taste and fancy on the part of the decorator. If a little care and thought be taken, these lamps and lanterns can be arranged not only in graceful groups and festoons, but so as to represent definite and even complicated designs; for instance, the Union Jack in an open space; or an undulating, green and gold and red-scaled dragon, with fiery eyes and tongue, seen half-concealed among trees. Many other devices of the kind will suggest themselves to the imaginative.

The great thing in all these decorations for festivities is to display originality in handling commonplace materials; if possible introducing something particularly appropriate to the occasion and the place.

PRIVATE DECORATIONS.—For private work the task of the Decorator is generally much easier, because the area is far more restricted, and it is possible to be more lavish with materials. Very often the principal thing is to provide a marquee, or a series of tents, to be adorned with draperies, bunting, shields, flowers, and foliage, and then seeing to the illumination. There is little room for the use of paint. On the other hand, much may be done by the choice of plain fabrics of good hues to be decorated with stencils or the aerograph or other spraying appliances. In this way quite novel effects are to be attained and a refined appearance imparted to the most simple of materials.

In arranging balconies and private stands draperies, flowers, and garlands of leaves will be the chief materials used. But the draperies can be finer and more varied and pot flowers introduced. We can also have good bunting flags and well-executed shields, bearing heraldic or symbolical devices. Here, too, can be used finer stencils, batiks, and careful aerograph work. Whatever is done should be adapted to the surroundings. There is nothing against the outside decoration of a private house being a matter of outstanding grandeur and originality amidst the broader public embellishments, but it should be strictly in harmony with the latter, especially if it is on a processional way.

EXHIBITION WORK.—Now as to exhibition and kindred temporary decorations. With these the materials and methods employed for public decorations will play but a subordinate part.

Much of the building will be carried out in wood, composition slabs, and corrugated iron, and for decoration free use will be made of moulded and modelled stucco and fibrous plaster. This will, as a rule, be gaily painted in oil-colours or enamel paints, though for some purposes the white plaster will be relieved with gilding. In some cases stamped enamelled metal sheets can be used for ceilings and walls.

Scene painting on heavy canvas will provide useful screens where any prospect has to be blotted out or anything hidden. But in this case oil-paints had better be employed. For scene painting indoors, use the powder paints in liquid glue, as for theatre work. For interior work batiks are also most serviceable and the aerograph can be freely used in adorning moulded plaster, flat stucco surfaces, boards, or fabrics.

For interior lining of buildings painted asbestos-composition slabs can be used; or plywood panelling or suitably decorated textile hangings. If expensive silk hangings, tapestries, or carpets are employed to cover the walls they should be mounted in frames, backed by fireproof sheets, and screwed to battens nailed to the building framework. Or they may be made to slide into grooves. It is an advantage to hang up screen curtains, which may have to be renewed occasionally, by means of snap-buttons fastened to heavy tapes.

Temporary Decorations

It must be remembered that with all exhibition work precautions against fire are essential.

A few words on inscriptions are advisable. In most public temporary decoration a predilection is shown for the Gothic letter. This is certainly graceful, but it is not always easy to read, and this, after all, is the main point in putting up mottoes, inscriptions, and announcements. Sometimes Gothic lettering is most appropriate for the surroundings, though not always. Quite pretty lettering of the Roman type can be selected, so as to blend well in the general scheme. The letters should be well balanced and thoroughly legible. If a sensible form is selected a sign writer will not be necessary, as the major part of the work may be carried out by stencilling.

HERALDRY.—Heraldry nearly always plays a conspicuous part in temporary decoration of a festive character, because it is symbolical, and if properly carried out, gorgeously decorative. This must be borne in mind. If we are to use this branch of art to advantage we must go to feudal examples and practice, if not for actual models, at least for inspiration.

The first thing is to choose handsomely shaped shields, and if these are to be surmounted by crested helms they should be of good models and of large size, disproportionately large according to the notions of early nineteenth-century artists. The crests should be put on the helms in a natural manner, as a crest would be put on a helmet, not always in profile if the helm itself is not side faced. The drawing of all charges should be bold, and the space on shield or banner should be filled up as much as possible. Let all animals, especially lions, eagles, and beasts of prey, look fierce, rather angular and ragged, in fact conventionalised. Paint all the Ordinaries, Sub-Ordinaries, and inanimate objects flat, without shading for roundness. The colours must be pure and brilliant. A bright, clear yellow can represent gold; a bright white, silver.

Picturesque results may be obtained by adopting the ancient heraldic practices of powdering and diapering. On a surface of red, blue, green, white, yellow, or even black paint, in contrasting colours, small heraldic symbols. Not more than two should be used on one panel, and indeed the effect is better if only one is used. For instance, on a scarlet surface we may have a succession of yellow lions with blue tongues and claws, either stalking or prancing across the field. Or we may have yellow (or gold) fleur-de-lis on a rich blue background; or parti red and white roses on a pale-yellow ground. This treatment can be varied indefinitely, using, where possible, appropriate symbols. These small charges ought not to be disposed in regular horizontal lines, forming rectangular processions; they should be spaced so as to produce the diamond form. This is attained by painting say nine on the first line, then eight on the second, and so on alternately. The mediæval herald-painter objected to the empty spaces on the short lines, so when

they came to edges they simply painted half the charge, no matter whether this happened to be cut vertically or horizontally. The most familiar example of this kind of treatment is seen in the old arms of France, when the fleur-de-lis were borne "without number," or "powdered."

Bold diapering is also suitable for quick decoration by means of stencils. The best form to adopt for this purpose is the chequer-board style with diaper figures. The chequers may be squares, diamonds, hexagons, or octagons. We may have the shapes of two alternating colours, or the figures may be indicated by strong but not too broad outlines, on a background of uniform colour. Within the figures should be small heraldic symbols treated as in "powdering." Usually two alternating symbols, but three or even four may be used. It is not advisable to introduce more, otherwise the design will become confusing, and in this kind of work repetition is the characteristic touch. In diapering, though outlines should be bold, the treatment must not be heavy.

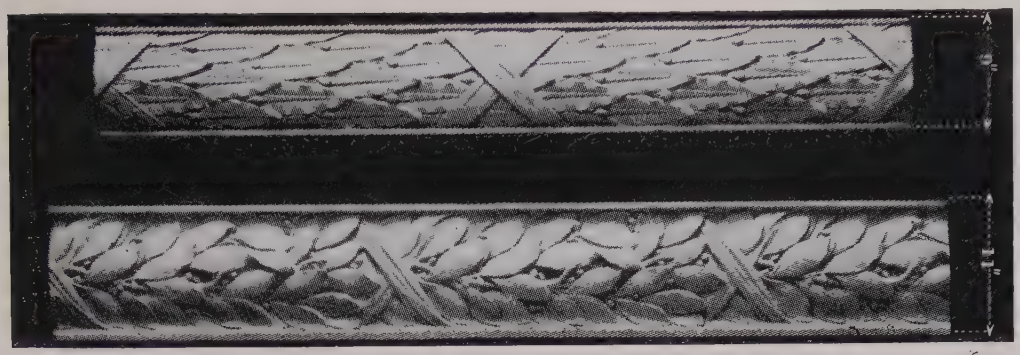
Both "powdering" and "diapering" can be applied to wood, plaster, or textiles and carried out in oils or distemper. On textiles it is possible to have either the soft, semi-transparent effect by painting and stencilling on the unprepared material, or more brilliant appearance by first sizing the textile. The latter is, of course, the most expensive.

Banners and flags are also extremely useful, and require some consideration. Corporation banners, both civic and those of guilds, societies, etc., are usually elaborate affairs, more ambitious than beautiful. Commonly they are painted on silk or heavy cambric, which is prepared by sizing the parts to be painted. Sometimes the surface to be decorated is further treated with white pigment, and the painting carried out in body colours, gold and silver being added in the form of leaf-metal or by stitching on bullion braid. This kind of work, however, scarcely comes within the scope of temporary decoration.

Flying Flags.—Commonly the outward manifestation of a general public rejoicing consists in a lavish display of bunting or, too often, its cheap substitute—printed calico. Unfortunately a great many people labour under the impression that any bright, particoloured piece of stuff constitutes a flag, and that, moreover, it is a matter of indifference how it is hung up for the edification of the passers-by. In reality, there is a right as well as a wrong way of flying flags.

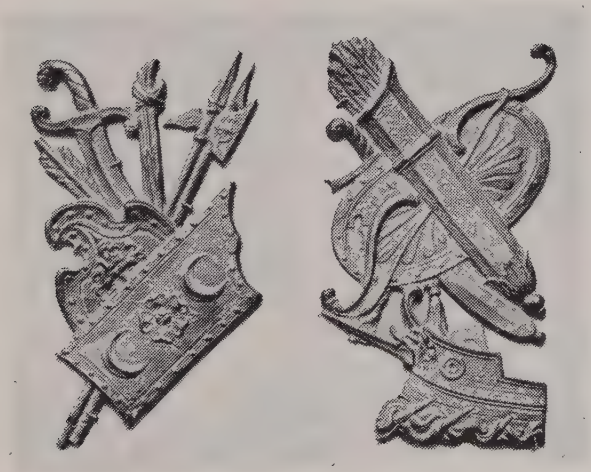
At the very outset a plea must be put forward that only genuine Union Jacks should be purchased and set to flutter.

The white banner of St. George, with its red cross, is probably as old as the days of the Lion-hearted Richard's return from the Crusades. The Scots' blue flag with the diagonal cross of St. Andrew is also fairly antique, but it was not until 1606, when James I came to the throne, that the two were united. This was done by placing the red cross of St. George, bordered with a thin strip of white, on the banner of



LAUREL BAND.

(1) Roman. (2) Naturalistic Treatment.



RENAISSANCE WAR TROPHIES.

St. Andrew. Under this new flag, which is wrongly supposed to derive its name from the Scottish Solomon, our ancestors fought valiantly many a stiff fight. Just a hundred-and-one years later another alteration was made, room having to be found for the banner of St. Patrick, which was white with a red diagonal cross. The most simple way would have been to place the St. Patrick cross on that of St. Andrew. Political considerations intervened. St. Patrick's cross was "fimbriated"—that is, shown with a thin white edge—but to prevent jealousy the two saltires were "counterchanged," with the peculiar result shown on our flags. It will be seen that the broad white band is uppermost in the first quarter, undermost in the second, upper in the third, and under in the fourth quarter. It is a little peculiarity of some political significance, and, therefore, accuracy is desirable. Reject any "Jacks" which vary from this true type.

A Union Jack is always longer than it is broad; the narrow part should be attached to the staff or the cord. Few people do otherwise. It is with the St. George's ensign, and the blue and red varieties, that comic mistakes are made. The St. George's ensign is a white flag with a red cross, the Union Jack being placed in the right upper corner. The blue and red ensigns are plain-coloured flags with the "Jack" in the upper corner. And that is the point to remember—the upper corner. Always see that the part of the flag with the "Jack" is attached to the staff or cord, and that the "Jack" is uppermost. Some people actually reverse the affair, placing the "Jack" in the lower part or even letting it fly out, and attaching the plain part (technically known as the "fly") to the staff or cord. Now this is a signal of dire distress. A worthy friend of mine, who is an ardent lover of his flag, more than once has taken malicious pleasure in knocking wildly at a house-door (once at a Conservative club) and asking the startled door-opener what disaster had occurred. "Disaster? What do you mean?" "Why, look here, your 'Union Jack' is upside down." The further proceedings were unreportable, but no doubt the lesson proved useful. It is as well not to deserve such a rebuke.

If the Union Flag, or any flag with a "Jack," is draped, see that it is placed lengthways, the "Jack" uppermost.

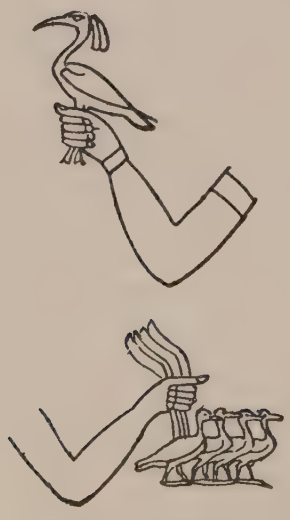
Another point to remember is that if many flags are flown from one staff, the highest post is the place of honour; but if the string is arranged as a festoon, or carried across a street or room, then the centre is the position of honour. Here should be placed the Royal Standard or the Union Jack. Strictly speaking, the Royal Standard is personal to the King and the Princes, for it is simply a banner of the Royal Arms. The first three leopards of England and the Irish harp should always be against the staff or cord, the Scottish lion rampant, and the second three English lions flying in the air. I have seen blue and red ensigns with small Royal Standards used in the place of Union Jacks. This is both ugly and inaccurate. Colonial flags usually consist of the

red or blue ensign, with the "Jack" in the upper corner and the local badge in the lower part of the "fly." The flag of the Australian Commonwealth has the Union Jack in the upper corner, and immediately below the cross a large six-pointed star, and in the "fly" five stars forming the Southern Cross.

In a trophy or group of flags the centre is the place of honour.

The rules relating to the flying of British flags should be applied to the American Stars and Stripes, the Danish, Swedish, and other flags constructed on the same principles as our own. In the French, Italian, and Belgian tricolours the red should always float free away from the staff. In the German, Russian, and Dutch tricolours the bands are placed horizontally.

FLOORINGS.—If it is necessary to lay down temporary floorings, the boards used should be short and narrow, firmly nailed to battens, which will form a kind of framework lifting the boarding a little above the ground. If the boards are too broad or long, there will be too much elasticity, giving a sense of insecurity. For high-class work it is possible to procure parquet in decoratively coloured woods and patterns, mounted on a flexible background. But ordinary boarding is more usual, and this is generally covered with baize or felt. For this red or maroon is nearly always chosen, but a good blue or green is often better, and even a good grey or warm brown, with borders of red or blue, is possible, producing an original note. For dancing, if parquet or very good boarding such as described above (which should be sandpapered, and then waxed) are not available, heavy, waxed, cotton crumb-cloths should be stretched tightly over smooth boards and firmly nailed down.



EGYPTIAN SYMBOLISM OF
ONE AND FOUR DECADES.

CHAPTER XIV

ARCHITECTURAL AND DECORATIVE TERMS

ABACULUS.—A small coloured tile of glass, stone, pottery, or other composition used for facing and forming a coarse mosaic dado of geometric design.

ABACUS.—A tile placed at the top of a column to support the architrave. It is plain in the Doric order, ornamented in the Ionic, curvilinear in the Corinthian, square or circular and projecting beyond the foliage in the Romanesque, and in the Gothic poligonal or of other form and of insignificant proportions. Under the Renaissance the true Classic view was more or less rigidly adopted. The projecting ridge is often picked out in colour or gold.

APPLIQUÉ OR APPLIED DECORATION.—Ornaments prepared separately and affixed to or mounted on another, as distinct from incrustation or inlaying. It is seen in the carved and gilded scroll work of Late Italian Renaissance. The use of gilt bronze sculptured mouldings or Sèvres plaques employed as ornaments for wall panels, cornices, doors, etc., under the French Louis (1650–1793), the heavier bronze and brass mountings of the Empire, and the use of "compo" ornaments and Wedgwood panels by the Adam brothers. The New Art movement reintroduced the use of applied floral designs in metal, with petals in coloured glass or ceramics to wall and door panels.

ARCADE, ARCADING.—(1) A series of arches carried on piers, or springing from abutment walls, and forming a vaulted passage. The arches may be open on one side, as in the covered walk of cloisters; or open on both sides.

(2) A series of arches placed against a wall, generally for a decorative effect, but occasionally as a screen. The arcading may be pierced. In many instances it is not a structural feature, but merely traced out of mouldings, mosaic or other inlay, or is painted. It is a very useful way of breaking wide expanses of very tall walls; especially vestibules, halls, etc. Panelling is often arcaded, and sometimes may be pierced and form a top course or cresting. Monumental staircases may also be arcaded in place of having the usual balusters. In Pointed Gothic of the twelfth century intersecting or interlacing of arches in arcading is common, and is also characteristic of some of the finest Hispano-Moresque architecture.

ARCH.—Architecturally it is a structure, a curved opening, so composed that mutual pressure of the component parts hold it together and

enable it to support a superimposed load. It is very generally treated from a decorative point of view.

There are great variations in the arch, but the chief peculiarities may be briefly enumerated. The most commonly found is the semicircular, segmental (or elliptic), and the stilted. They are the arches of the Romanesque and Norman periods, the last named being of late appearance. The angular or triangular is also early, but rare. Horseshoe arches are of three types: that forming three parts of a circle, peculiar to Moorish and Eastern architecture, as is the pointed horseshoe (which is three parts of an ellipse, but with the top pointed). Other arches peculiar to Moorish and Eastern decorative styles are the cinquefoil and multifoil (formed by repeated segments of a circle) and the zigzag arch. The third type of the horseshoe arch resembles the stilted, but with the stilts inclining inwards; it is found in the Norman Transition period. The trefoil, with three segments of a circle, belongs to the Early English style, and is largely used over niches, windows, or small doors. In the thirteenth century this is sometimes given a square head. The pointed type is begun by the obtusely pointed, or drop-arch, of the Norman Transition period, followed by the lancet or acutely pointed of the thirteenth century. Other sub-varieties are the equilateral of the Decorated period, the pointed trefoil, and the ogee; but the last-named are associated with the Perpendicular and Flamboyant and are chiefly used over small openings or for purely decorative purposes. The four-centred is essentially the Tudor arch; it is an ellipse. A later modification is still more flattened, slightly pointed at the crown, with straight inclined lines and slight curves at the imposts. This was succeeded by a return to the round arch. On the Continent, in connection with the late Flamboyant Gothic, a three-centred flattened arch was introduced and another form with horizontal crown and curved ends. A rampant arch has imposts of different heights and is occasionally used in arcading. A relieving arch is one placed over a lintel, and we sometimes see this in the form of a twin arch.

An arch comprises (1) the springing line, starting from the springing walls, abutments, or piers, (2) the flanks, reaching upwards to (3) the crown. The stones or other material forming the arch are the voussoirs; the top one, usually wedge-shaped and often notched, is the key-stone. The top or outer circle of the arch is the extrados, the under surface the intrados. In most cases the voussoirs are covered over by the archivolt, or moulding corresponding to the form of the arch.

It will be seen, therefore, that the most important parts from the decorative point of view are the voussoirs and key-stone if left uncovered, the archivolt and the intrados, to which must often be added the piers or abutments. Treatment of these parts may be infinitely varied. For instance, the voussoirs may be given different interlocking outlines, or they may have irregular surfaces, often alternately projecting and recessed, or they may be pierced (extradossed). In the twelfth century the

TOWER BALL-ROOM, BLACKPOOL.
With fibrous plaster decorations by De Jong.

archivolts of the Norman arches were marked by a single or double plain or cabled moulding, then merging into the intrados, elaborated with herring-bone, zigzag designs, figures and masks. In Gothic decoration the outline of the archivolt is followed by a series of mouldings, extremely simple in the thirteenth century, astragals being added in the fourteenth century, and deep cutting prevailing in the fifteenth century. But to these mouldings may be added floral decorations, cabling, even figures, with crockets on the outer lines. In the Byzantine style there is tracery, mosaic, and painting, and in the Arabic intricate leaf and floral tracery with geometric figures, usually moulded in stucco and then painted and gilt. In Norman, Gothic, and Renaissance work the decoration is also usually carved or painted. Even the carved work, especially if of wood, is painted, either plain lines or diapered bands, or floral design may be repeated, as in stencilling. The archivolt and intrados, when there is merely an arched opening, are indicated by painting mosaic or tiled inlay.

ARCHITRAVE.—(1) The lowest member of an entablature, in the case of a column, resting on the abacus.

(2) The ornamental moulding running round the exterior curve of an arch and often highly ornamented with chequers, zigzag, triangles, flowers, or leaves.

ATLANTES.—Figures of Atlas used in place of pillars or pilasters and represented as carrying a weight, generally the springing of an arch or an entablature, on his bent shoulders. The figure is shown nearly nude, with slight drapery carried across one shoulder and over the hip, with hands clasped behind the neck and elbows elevated, the arms bowed and the hands helping to support the cornice, or arms akimbo. They were called Telamons by the Romans.

BALCONY.—A platform projecting from a wall, usually before an opening, and provided with a parapet or railing. It may be corbelled or supported on brackets. Balconies are of decorative value in high, large vestibules or halls, as bays to galleries or to staircase landings. A very effective use in this relation is where a staircase is placed behind a wall screen; then there may be an opening on the landing with a balcony overlooking the entrance hall. Dummy, slightly projecting balconies are sometimes placed round the upper part of a hall when it is arcaded, in relief or painted with arcaded decoration.

BALUSTER.—A small column used as the support of a coping in a balustrade. It may be cylindrical, square, or even flat like a splat. The form is extremely varied. The typical Classic form is that of a round-bottomed thick-necked bottle resting on a base, provided at top with a cornice and abacus. The Gothic forms were colonettes of the various styles. At the Renaissance extravagant forms were adopted, the early type being that of two more or less pear-shaped portions meeting at a sphere or flattened sphere in the middle. In the late Tudor and Jacobean styles this was exaggerated in great bulbous swellings, in the more

restrained Classic it is represented by a moulding or abacus. Another form was tapered, occasionally adorned with cup and reversed cup projections. All of these forms are often heavily incrusted with tracery and arabesques, those of the Tudor and Jacobean periods with panels filled with strap work and jewelling. Later the bottle shape came in again, the swelling low down on a splayed base or high up on elaborately moulded plinths, very often the swelling encircled by acanthus leaves, or a tracery or tendrils and small leaves. These balusters are carved from the solid stone, from wood, or built up of stucco. For staircase work, small balconies and gallery parapets with small balusters, commonly called banisters, are used, these usually being turned, sometimes as mere rods, cylindrical or square, quite plain or decorated with rings, spherical and cup swellings, etc. The splat form of flat baluster, given all kinds of fanciful forms and often pierced, was also introduced in the Jacobean period.

Balustrade, Balustrading.—A barrier or parapet formed by a series of balusters supporting a coping, used for all kinds of enclosures, for balcony fronts, and purely decoratively as an ornament running right round or partly round the higher part of rooms. In the last case the balustrading may be in the round, resting on a projecting cornice, perhaps protecting a narrow gallery, or even too close to the wall for that; in relief, engaged in the wall; or merely painted on the wall. A balustrade may be straight on plan or be designed in a series of bays, rectangular or curved, which greatly adds to its decorative value in certain positions. The balusters may be set at equal distances apart or grouped two by two or in other combinations, and the middle ones in a bay may be united by scrolled work, a medallion, etc. When a balustrade is shaped, especially on a stairway, a good deal of variation can be introduced in the treatment of balusters, which may be placed on short pedestals with a shaped base and terminated by a slope capital, thus preserving the vertical design of the baluster; or the whole ornamentations of the baluster base, swellings, and capitals may be given a rake corresponding to the slope. This raking is quite characteristic of Jacobean work. Mouldings on the coping and base, or the baluster, as well as the carved ornamentations, can be effectually picked out in colours and gilding. If a mock balustrade is painted high up in a tall room, such as vestibule or hall, neutral colours to represent stone, with the scrolling or tracery lightly touched with gold, and perhaps a richly coloured carpet hanging over it at one or two points, is a good composition. Kent's grand staircase at Kensington Palace should be studied.

Battlement, Embattled, Crenellated.—These terms are applied to the indented cresting of a building or parapet, though originally the projections were called merlons and the depressions crenells. They frequently appear in the cresting of carved wood or stone screens, wall panelling, gallery parapet, on imposing pieces of furniture, etc., and are also used as a painted ornament. The merlons may be rectangular or

stepped in wedge form, or the edges may be chamfered. Occasionally the summits are gabled. Below these may be heavy mouldings and a frieze with cruciform piercings, which represent the ballistraria or embrasures for the crossbowmen.

Bolection Moulding.—A moulding round a panel projecting beyond the framing.

Borders are matters of great importance, whether they be frames for pictures, plain mouldings for panels, or the elaborately designed foliated or pictorial bands placed round carpets, tapestries, etc. The greatest artists designed the splendid borders of the old tapestries and also for mural decorations. A good deal of the daintiness of Louis Quinze and Louis Seize decoration is due to the appropriate borders. They are also invaluable when properly applied to ceilings and floors. This is seen in the added beauty to a parquet when provided with a contrasting border carefully mitred at the angles. This question of border and careful mitring should be attended to even in laying linoleum.

Bosses.—(1) Large projecting roundels or studs on doors or panelling, either carved out of the solid wood or metal or fixed on. Usually ornamental. (2) Projecting circular ornaments placed on ceilings and other situations, often at the intersection of ribs or groins. In Gothic architecture they were beautifully carved, sometimes representing flowers or leaves alone, sometimes enclosing a head, or figure or group of figures, sometimes a head itself formed a boss. Roundels and shields with armorial insignia were also favourite ornaments. As a rule these bosses were highly coloured and gilded. In modern practice bosses are reserved almost entirely for use on ceilings, are of moderate size and simple design. *See* Pendants.

Bossi Inlay.—A form of decoration carried on by Italian workmen for the Adam brothers and other architects of the second phase of the Georgian period. Marble had patterns gouged out, the depressions being filled with brilliant coloured stones, glass, and tinted pastes. The designs were generally floral or geometrical and usually applied to fireplaces and door jambs. This form of inlay, which differs widely from mosaic work in its method and appearance, was common in Italy in the eighteenth century, and is merely a refinement on coloured inlays or stones and marbles common to Romanesque and Gothic periods, the designs being more freely treated and in brighter hues. There are some good specimens at the Victoria and Albert Museum, at Eaton Hall, and formerly they were to be seen in the stately Georgian mansions of Dublin.

Brackets.—A projection from the face of a wall, or an attachment thereto, consisting of a perpendicular support and an horizontal platform, intended as a rest for a statue, lamp, or other object. The supports may be shaped like an inverted cone, or group of three cones, festooned with flowers and wreaths, may consist of fret or scroll work, or, as with those designed by Michelangelo, may be a sculptured figure, a twin-tailed mermaid, or amorini. In the reign of Edward III the king's head and

that of Queen Philippa were employed as brackets, and in the early Tudor days the half-length figures of angels were so used. The animal badges of royalty and the nobility were also adapted to this end. A bracket which serves as a structural support is called a *corbel* (q.v.).

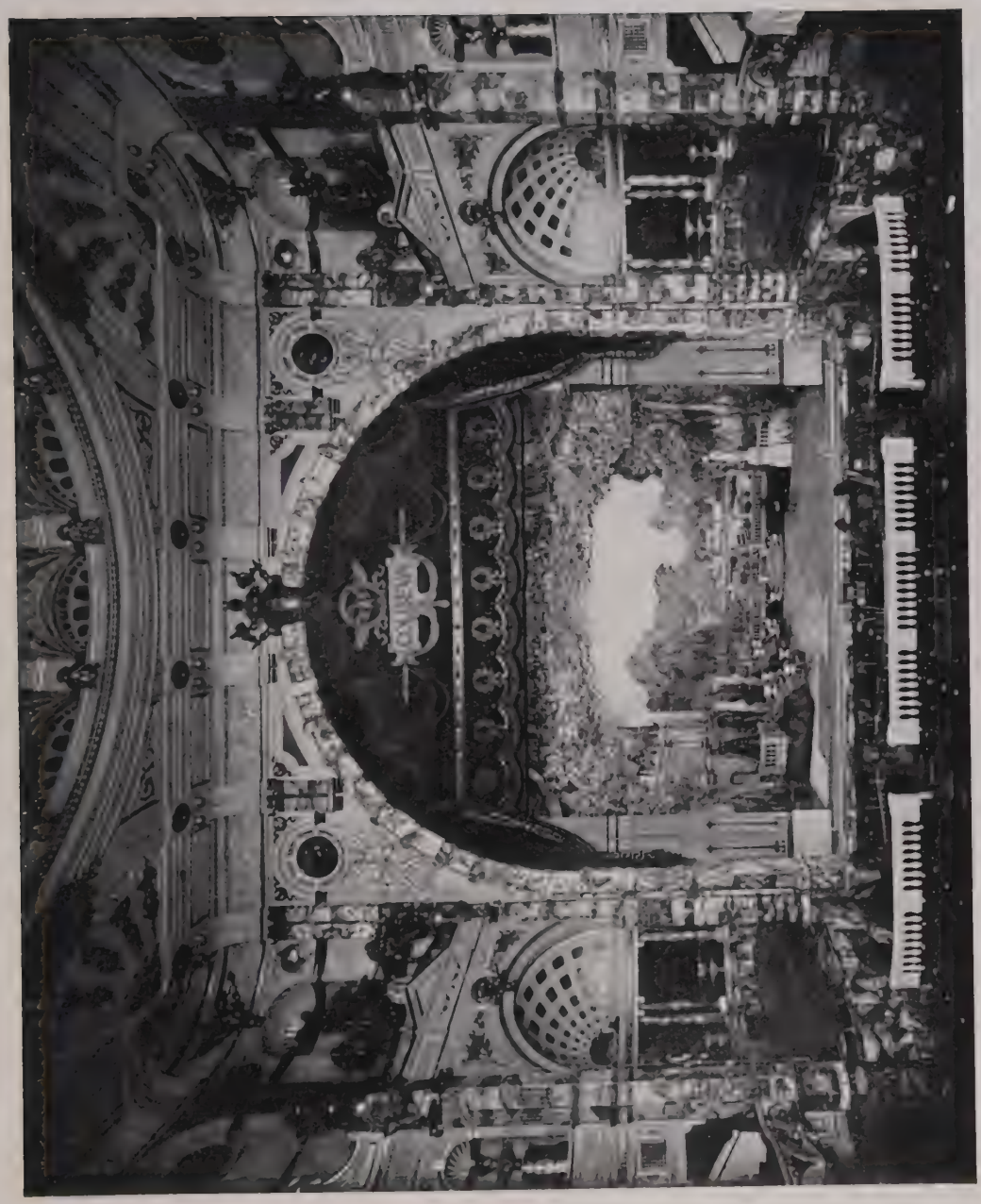
Bricks.—Bricks are among the earliest of building materials. They vary greatly in size, proportions, and colour. Bricks have often been used decoratively. It was so with the small bricks of Mesopotamia, with the tile bricks of the Romans, who made banded courses with them in rough stone and rubble work and formed their arches with them. In Romanesque architecture they appear in bands, herring-bone, and chevron patterns, in panels and piers. During the Louis Treize period stone pilasters and mouldings form effective frames for brick panels, and in the New Art movement (q.v.) we see constant use of uncovered bricks for interiors. Bricks have also been laid in sunken or raised panels and have been carved. *See* Carving, page 138.

Bucrania.—Ox skulls with horns adorned with garlands, placed on the friezes of Ionic and Corinthian buildings and reintroduced during the Renaissance. The ivory white of the skulls, yellow or black horns, and gay colouring of the flowers and leaves make a striking contrast which takes away from the gruesomeness of the ornament even in luxurious interiors.

Cameo, Camaieu.—A monochrome painting in imitation of cameos, often used for mural and ceiling decoration.

Canephori.—Draped female figures with open baskets on their heads introduced by the Greeks as substitutes for piers, or rather as adornments thereto. They have been utilised in connection with chimneypiece designing, doorways, and other prominent features. They are either carved in the round, in relief, or merely painted. Several pitfalls have to be guarded against when introducing these figures. The baskets must not be too large or too small. Proportions will depend partly on the figures themselves and partly on the use to which they are put. Baskets must not be overfilled with fruit or flowers, nor must they be given the appearance of supporting heavy superstructures. It is also a mistake to place the loads on the shoulders of the figures. It is absurd to treat them as though they were actual parts of the structure on which stability depends. On the contrary they must appear light and graceful, the youthful disciples of Flora and Pomona, flower distributors who walked in the processions to Demeter and Athena. Architects and decorators of the late Georgian period were apt to make the baskets ridiculously small and to load the figures with part of a weighty structure, so necessarily giving us lumpish instead of dainty figures.

Canopy.—(1) A projection from a wall, forming a tent-like protection placed above a doorway, a raised platform (*see* Dais), or other position. It may be of carved stone, of moulded plaster, of wood: carved, panelled, or a mere framework, upholstered and provided with valance and plumes. Those of carved stone or moulded plaster are generally found above



THE COLISEUM, LONDON.
Decorations in coloured marbles and fibrous plaster.

doorways, over monuments or niches. They are sometimes rectangular and flat at top, at others pyramidal. Gothic canopies are usually highly ornamented with cornice, gables with finials, crocketed pinnacles, embattled turrets, pendentives, and other devices. They are frequently placed against columns either over a pulpit or over a bracket stand for a statue. In civic architecture they are also found over doorways and against walls or columns over ornamental brackets. The Renaissance canopy is more compact, though often richly decorated, resembling an entablature, with architrave, frieze, and cornice. Both Gothic and the Renaissance canopies may be rectangular, semicircular, semi-oval, or octagonal. They are usually painted in various colours and gilded, and limited use of them may be made in halls and galleries decorated in the Gothic or Renaissance styles. Upholstered canopies, with or without the carved polished or gilded wood cornice and cresting showing, are found above bedsteads, over dais and in simple form for ceremonial purposes over doorways or that part of the hall or ballroom corresponding to the dais reserved for the use of royalty if present.

(2) The term is sometimes applied to the architrave of Renaissance chimneypiece mantel, when that feature is brought forward prominently into the room, with pendent rim forming a kind of pent-house.

CAPITAL.—The head of a column. In classical architecture each order has its distinctive capital, though with the Romans the capital of the composite order degenerated into many extraordinary forms, such as animals, prows of galleys, and so on. The Assyrian capital was a curved drum ; the Chaldean volutes representing palm leaves, lotus and papyrus flowers. The Byzantine capital was an inverted truncated cone. In the early period plain, decorated with palm leaves, wreaths, or flowers ; this was followed by geometrical designs, straight lines and curves ; lastly volutes appear ornamented with rosettes. Moorish were circular or octagonal, often square at top, ornamented with interlaced scrolls and foliage and built up with stalactite carvings, richly decorated. Ancient Persian had crouched horses at the four corners, above a crown of small palm leaves. In India capitals are circular or square, usually entirely covered with carved human figures or animals (bulls and elephants for the most part) acting the part of brackets ; others are floral. Chinese and Japanese columns have no capitals, roof and ceiling beams being tenoned into the top, which is the primitive method of the log-hut builders, but with them elaborate fretted brackets are added. Romanesque capitals are more or less classic in style, but with certain "barbarian" variations, such as fantastic animals or Celtic scrolled dragons. In the English type of the Romanesque, the Norman, the capital is almost cushion-shaped, with square abacus, the capitals decorated with mouldings and sculpture. Gothic capitals are extremely varied ; elegant and nearly plain in the Pointed style ; plain and carved with foliage in the Early English ; bell-shaped, clustered or octagonal and plentifully supplied with mouldings in the Decorated, and constantly disappearing

altogether in the Perpendicular, mouldings running from the base of the column entirely round the arch. Renaissance columns are based on the classical models, but with modifications, and are lavishly decorated.

CARTON PIERRE or PAPIER MÂCHÉ was early used for producing decorative mouldings and ornaments, subsequently to be affixed to ceilings, friezes, walls, etc. Examples of the sixteenth century are to be seen in the Louvre and other buildings of Paris. The early method was to dip successive sheets of paper in paste and to press them into oiled moulds, subsequently painting and gilding the hardened cardboard. The next stage was adopted by Mezière at the beginning of the nineteenth century. He mixed paper pulp with plaster and size, moulding the compound and then painting and gilding it. Carton Pierre was largely used in England from about 1830 onwards. It has the advantage of being easily moulded and being light yet very tough.

CARTOUCHE.—(1) A panel, usually projecting, or painted to give that appearance, with plain place to receive an inscription, cipher, or emblem. In antiquity they were generally oblong, with dog-ear ends representing tabs for nailing down. In early feudal days they resembled bannerolles, with the ends rolled up. Later they touch the form of escutcheons with oddly scrolled borders. Under the Renaissance they were well-shaped bosses and shields with scrolled borders or garlands of flowers and leaves. In the seventeenth and eighteenth centuries the decorations were rather florid. Later they became mere square, oblong, or oval labels with modest moulded borders.

(2) Ovals bearing Egyptian hieroglyphic inscriptions, such as the names of kings.

CARYATIDES.—Figures of women acting as supports in place of columns or pilasters. They are supposed to be derived from the fact that the Greeks, defeating the Persians and Carians, made them slaves, condemned to hand labour. Caryatides are generally represented as draped, either in the full figure or as termini—a bust and pedestal. Male figures are called Persians. Both were much used in antiquity, under the Renaissance, particularly during the Tudor period, and by French artists, such as the Caffieri, Clodion, and Gouthière, under the last three Louis.

The early tendency was to treat them as though crushed under a great burden, like the Atlantes, and this view was adopted by Gothic and Renaissance artists. But the later Greeks treated the subject more pleasantly, placing caryatides and canephores as guardians rather than as weight bearers, reserving the painful attitudes for the Persians. This view was adopted by some of the English artists of the eighteenth century, notably Isaac Ware, who protested against such prominent features in a decorative scheme being made an eyesore, or disturbing to the mind. *See* Atlantes and Termes.

CHAIR RAIL.—A flat fillet, usually of wood, sometimes surmounted by a cornice moulding, running round a room about three feet to four feet above the floor, to protect the wall from chair backs. It is not an

attractive feature and should be made as inconspicuous as possible, unless forming the cornice of a dado (q.v.).

COLONIAL.—A term applied in America to a modified form of the late Georgian or neo-Classic style, characterised by a mixture of the rectilinear and curvilinear, covings, alcoves, simple broad mouldings, plain, rather dull colours with a little gilding.

COLONNADE, COLONNADING.—A colonnade is formed by a series of columns or slim colonnettes in single row (monostyle) or double row (polystyle) supporting a roof, an entablature, or a series of arches (*see* Arcade). Colonnading may be utilised in many ways: to form a cloister, a covered passage, a screen or a tall parapet, in both of which last cases the columns rest on a plinth and are provided with a cornice. Colonnading is also exceedingly effective for enclosing a spiral staircase, in which case the bases and capitals may be either stepped or be adjusted to the rake of the spiral. Colonnading and arcading are in the majority of cases the best methods of supporting a fairly wide balcony gallery. Attic colonnading is useful in interior courts, providing an open gallery on the first or other upper floor, or in the well of a vestibule. Often the Attic colonnade is a mere screen; sometimes it is only painted.

COLUMN.—A pillar, provided with base, or stand, shaft, and capital. There are exceptions, however: some columns have no base, and others, like the Chinese, no capital. Rectangular pillars without bases or capitals are classed as piers. The proportions and design of the three parts of a column vary according to the styles and orders (*see* the paragraph on Orders and those on the different styles). Classic columns are circular, either cylindrical (with shaft of the same dimension from base to capital) or diminished (with diameter greater at the base than at the capital). The diminished column went out of fashion between the seventeenth and eighteenth centuries, giving place to the swelling column, which has the same dimensions at top and bottom, but increases gradually towards the centre; this swelling, however, may be continuous or confined to the middle third. Such swellings were greatly exaggerated on the small decorative columns of the Tudor and Jacobean periods, becoming fantastically bulbous projections. Columns with slightly elliptical shafts are used, though rarely. Norman columns are mostly circular but also rectangular (usually octagonal), and are very massive. In Gothic architecture both the columns and piers are less massive than those of the preceding period, in the Pointed style becoming extremely light in appearance owing to their tallness and fine proportions. Those of the Renaissance more or less conform to the Corinthian order, but are mostly Composite and apt to be excessively decorated, a tendency corrected by the cold conformity of the Palladian neo-Classicism.

Columns may be clustered, formed into a ring, usually round a central column or pier, though sometimes welded together, forming a pier with circular projections; grouped, placed on one base; engaged, partly embedded in a wall, but in some cases, though the column is recessed,

the wall is niched, that is to say cut away, so leaving a space between the column and the concave recess. Columns may be coupled, placed side by side on the same plane as the wall, sometimes under one abacus; or doubled, placed one before the other at right angles to the wall. The shaft may be plain, fluted (with vertical mouldings or concave groovings), reeded (with vertical convex mouldings), twisted (formed by two or more spirals), pastoral (made to resemble a tree, the typical Chaldean column was scaled from top to bottom, representing the leaf scars of the palm tree); rusticated (with panels of roughened work); ringed (decorated with a number of annulets); formed of bands (drums of height less than the diameter), of truncheons (drums higher than the diameter), or treated in many other ways, such as twisted with garlands, carved with arabesques or other surface decorations. Large columns have been made hollow to contain a spiral staircase, having a door at the base and top and pierced ornaments in the flutings to admit light and air. This method was chiefly adopted to give access to a balcony gallery. Another form of decoration consists of adding to the shaft some projection ornament, such as a rectangular, circular, or oval panel, bearing designs or perhaps the dial of a clock, the prows of ships (rostral shaft), trophies (manubiary shaft), etc., though commonly such ornaments are incorporated in the capital. But incrustation of shafts (with metal or mosaics, or marquetry in the case of wooden columns) and painting either with plain bands, spirals, or more elaborate designs may be varied indefinitely to suit the general scheme.

Columns may be placed on the level of a floor or high above it, the Attic column, and may be of structural utility or purely decorative.

Capitals especially lend themselves to decorative treatment. They may be of the same material as the rest of the column, or quite different. For instance, copper, brass, or bronze capitals are quite common on Renaissance columns. Those of wood may have capitals of precious woods, of ivory, alabaster, lapis lazuli, metal, or be incrusted with mosaic. Busts and figures were constantly introduced in Gothic and Renaissance capitals, as well as birds, beasts, reptiles, and fabulous creatures. Reptilian motifs on Oriental columns are common, and curiously enough we find the peculiar Celtic beaked serpentine-dragon grafted on to Romanesque decorated capitals in Eastern Europe. Colour may be introduced boldly in both capital and base.

Console.—A projecting bracket, mostly in the form of a scroll with voluted ends, often decorated with acanthus foliage or with mouldings. The scrolled and voluted console is sometimes reversed, then performing the functions of a buttress. Reversed consoles are seen on the monumental chimneypieces of the eighteenth century, usually on the outside of the jamb on the same plane as the wall, but occasionally also on the face of the jamb, at right angles to the wall. A number of consoles may be arranged in the form of a corbel to support an entablature and statue, or a balcony. The reversed console is sometimes placed on the top of a pillar.

NEW OPERA HOUSE, LONDON.
With fibrous plaster and carved decoration.

CORBEL, CORBELLING.—A projection, or row of projections, from a wall supporting a cornice, pier, or beam. They often take the form of a head ; of a figure with upstretched arms also serving to support ; of angels, animals, or shields ; sometimes merely a cluster of leaves. The name suggests a basket, and this form of support is often seen as the support of a canopied niche, a balcony, or high projecting ledge. The curved form is most effective in such situations, and can be beautifully treated, as basket work, lace work, a mass of foliage, or in severe simplicity of mouldings or cofferings. Fretted brackets are sometimes employed to fill up the angles formed by a beam and a wall, an open doorway, or entrance to an alcove. *See* Console and Bracket.

CORNICE.—(1) The upper part of an entablature, projecting beyond the frieze.

(2) A coping formed of a large moulding, or group of mouldings, on the façade of a building, over a door or window, or crowning a large piece of furniture, such as a cupboard, bookcase, etc.

CRENELLATIONS.—The elevated portions of a parapet between the embrasures in a battlement (q.v.).

CROCKETS.—Gothic projecting ornaments used to decorate the angles and edgings of pinnacles, mullions of windows, etc. Usually modelled in vegetation types (vine, ivy, parsley, etc.), but also including scrolls and animal forms.

CUBISM.—A Futurist form of art in which an impressionist view of life is given by the building up of designs by cubes and angled figures, usually in vivid colouring. Has been used for mural decoration. *See* Futurist Art.

CUPOLA.—The under concave surface of a dome, either circular or polygonal. Decoratively it may be treated as a smooth surface, cut up into sections, and even again divided into coffers. This surface may be painted, coated with mosaics, with moulded stucco, or provided with light, in the form of sectional sashes, rectangular windows or lunettes, in the last two cases they may either lie flat or project in dormer-window fashion. In Byzantine architecture lighting is very cleverly contrived, the inner openings being concealed as pierced tracery (sometimes filled with coloured glass) in the decorative designs, the dome, often far apart from the cupola and perhaps of quite different form, is provided with windows of the required size. A cupola, by coving, may be contrived under a flat roof or a floor. A glazed cupola, with more or less decorative mouldings and pendentives, is one convenient form of lantern lighting for a staircase well, a picture gallery, billiard or other large-roofed room.

CUSPS.—Small arcs decorating the projecting parts of Gothic tracery. They were introduced about the twelfth century and generally assume the form of foils, but occasionally of roses, figures (angels or cherubs), and even heraldic devices.

DAIS.—A raised platform with canopy above, such as are seen in a

throne room, or formerly in feudal halls. These were usually permanent structures of wood or stone, the platform carved or inlaid with marble or mosaics, and partly covered with carpets; the canopy of carved stone or wood and usually richly painted and gilded. Temporary structures were and are still used on ceremonial occasions. In such cases we have a platform of two or more steps, covered with felt or carpets, and a canopy consisting of a wooden frame, occasionally with carved and gilded scroll-work cresting, but more commonly with fringed or scalloped valance, the colours and decorations being suited to the locality and purpose.

DENTILS.—A fillet beneath a cornice provided with pendent oblongs, the cut-away part between each pendant being half the width of the latter. They were originally identified with Ionic, Corinthian, and Composite cornices, but have been widely adopted for ornamental purposes, the dentils often being of different colour to the cornice or the space on which they rest. A further elaboration may be introduced by painting the sides of the dentils a third colour. *See* Label.

DISTEMPER and TEMPERA.—A method of painting with colours mixed in water and size, or for small surfaces in gum water, and applied to a dry, smooth wall, sized panel, or canvas. It is largely used for scene painting. The old tempera painting, which flourished in Byzantium and was introduced into Italy, where it held the field, and spread abroad, for three hundred years, until the introduction of oil painting, is somewhat of a mystery. It is known that the pigments were mixed with chalk and diluted in water with size and the white of egg, but there also appears to have been an admixture of wax or an essential oil. Occasionally, however, it would seem that the oil was applied as a dressing, after painting. The colours were applied to dry, smoothed stucco surfaces. The old tempera paintings have fine, rich, transparent colours and have proved very durable.

ENAMEL.—A term applied to pigments prepared with varnish, which dry with a hard, brilliant gloss, resembling that of the true vitrified enamel used for decorating metals and ceramics. These paints should be used with discretion where there is much delicate work, as the shiny, reflecting surface is apt to kill the more subtle effects of the decorator. For ordinary purposes, where good colour, cheerful effect, and hard wear are needed, they are admirable.

ENCAUSTIC.—(1) A lost art of the ancients, who painted sculptures, walls and ceilings with pigments mixed with wax applied hot. (2) The coating of paintings, marbles, and stones with wax melted in a volatile medium as a protective measure. (3) Encaustic tiles.

ENTABLATURE.—In Classic architecture the superstructure of a portico, consisting of the architrave, immediately above the abacus or the column, the frieze, or broad middle part of the cornice formed of projecting mouldings. The entablature, however, is often used as a coping or curtain wall, and is sometimes seen in very high apartments used as a very broad string course, not resting on columns or piers. The

various members of the entablature are capable of receiving elaborate decorative treatment.

Sir William Chambers says: "When rooms are adorned with an entire order the entablature should never exceed one-sixth of the whole height, nor be much less than one-seventh in flat-ceiled rooms and one-sixth or one-seventh of the upright part of such as are coved. When there are neither columns nor pilasters in the decoration, but an entablature alone, its height should not be above one-seventh or one-eighth of those heights."

FLORENTINE.—Florentine carving is an exaggerated style of involuted scrolling, often covered with stucco and gilded; though exceedingly florid, it is frequently effective, especially for frames and panel mouldings.

Florentine mosaic combines semi-precious stones, such as lapis lazuli, chalcedony, etc., with marble and glass (pietra dura and pietra commesse), occasionally applied to decorate chimneypieces, doorways, frames, friezes, etc. It is inlay work, the designs being cut to shape and embedded in the marble or surrounded by tesseræ.

Florentine fresco (fresco secco) is a system whereby the lime can be moistened and kept damp, thereby facilitating painting.

The Florentine lily (giglio Florentino) is a fleur-de-lis flory, with scrolled petals, the tips often adorned with filaments and bell-shaped or star-like flowers, and two curved filaments springing between the petals, tipped with a trefoil, quatrefoil, representing the anther, or even a small fleur-de-lis or (in very old examples) a trident.

FRESCO.—Painting with water colours on wet stucco surfaces. It therefore differs widely from distemper or the ancient tempera. It imposes very serious restrictions, as only a certain range of mineral pigments can be used, those which will not be destroyed or materially changed by lime. Some of the pigments are mixed in plain water, others with milk or a little chalk. The colours have to be applied promptly and the designs cannot be retouched when once dry. Consequently, when large surfaces have to be covered, in mural and ceiling decoration, the work has to be carried out piecemeal and finished section by section, which adds to the difficulty. The colours sink into the stucco, which is dyed for some depth, so the paintings are very durable. Fresco painting was known and largely practised by the ancients. It was revived in Italy in the sixteenth century and carried to a high pitch of excellence, and was also adopted more or less all over Europe. There have been some successful modern exponents of the art, though oil painting has more generally prevailed for mural decoration. In Florentine fresco, or fresco secco, a method was introduced for keeping the lime damp, and so overcoming the difficulties met with in ordinary fresco painting.

FRET.—(1) An ornamental design consisting of flat or rounded mouldings arranged in the form of embattlements, either rectangular or wedge-shaped. (2) Bands intersecting each other, and in the heraldic charge interlaced with a lozenge.

FRETWORK.—(1) Pierced carving of scrolled and other forms, with flat surface. (2) Scrolled or other light-design carving in low relief and with flat surface.

FRIEZE.—(1) That part of an entablature which rests on the architrave and supports the cornice. In the Tuscan order it is plain; in the Doric it is ornamented with triglyphs (projectings with three flutings) and flat panels (metopes), frequently decorated with sculptured figures, carvings, or painting; in the Ionic it is sometimes swelled or cushioned and decorated like the metopes; in the Corinthian and Composite it is usually highly decorated. The Parthenon frieze, among the Elgin Marbles at the British Museum, are among some of the most famous sculptures of any age.

(2) The broad border which may run round a room, at the top of the wall-paper, painting, or wainscoting, reaching to the cornice. It is variously decorated, with specially designed frieze papers, stencilling, painting, modelled plaster work, gesso, etc.

GARLAND.—The term "garland" should properly be restricted to the wreath coronet, or corona (q.v.), and to the wreath girdle or undraped figures, though it is often applied to the festoon (q.v.).

ICICLES AND WATERFALLS.—Terms applied to forms of decoration adopted in the Rocaille style and applied by Chippendale and his contemporaries. They consist of irregularly shaped pendants, made to resemble icicles or sheets of falling water, carried out in carved gilded wood or plaster—applied to mirrors, panels, cornices, etc. *See* Stalactites.

IMPOST.—The projecting course crowning a pillar from which an arch springs.

INLAY.—From quite early times various forms of inlay have been employed for decorating floors, columns, panels, friezes, ceilings, etc. Inlays consist of coloured woods, marbles, stones, ivory, mother-of-pearl, tortoiseshell, glass, and glazed tiles, the last themselves inlaid with coloured clays and cements. We deal with special forms under Bossi Inlay, Louis Styles, Marquetry, and Mosaics.

JEWELLING.—(1) A method of ornamentation adopted in Tudor and Jacobean woodcarving and plaster work, in which rounded, circular, and oval bosses, diamonds, and other similar figures are introduced, usually in association with strap work, occasionally with scrolling. The surfaces are left smooth or faceted, but often brightly coloured or gilded.

(2) A system adopted in Moorish decoration where small spots or flowerets of a bright red or turquoise are dispersed judiciously amidst a mass of tracery and stalactite ornament in darker tints or gilded.

LABEL.—In heraldry a label is composed of an horizontal band with oblong pendants. It is a mark of cadency peculiar to the eldest son, or given special tinctures and badges, to the royal princes. This form of label underwent changes, the pendants being wedge-shaped, with broad end downwards, and in this form it is sometimes substituted for the dentiled fillet of a cornice. *See* Dentil.

TROPHIES SUITABLE FOR THEATRES, TEMPORARY DECORATIONS, Etc.
In fibrous plaster. By De Jong.

MARMORTINTO.—A decorative process for walls and ceilings used in the eighteenth century. Marble dust of various colours was powdered over wet plaster, forming veined panels, borders, figures, and other designs.

MASK.—A head, that of a human being, an animal, or a grotesque, shown full face, without neck; a frequent motif in decoration, treated as a patera, a boss, or painted. Masks, such as used on the classic stage, representing tragedy and comedy, are also constantly used, in connection with the drama or otherwise.

MERLONS. *See* Battlement.

MODILLON.—An ornamental bracket found under the corona in the Corinthian, the Composite, and the Roman Ionic orders. A useful means of introducing a modification of outline and colour.

PANEL.—Small, plain surfaces, either sunk below or raised above the surface, or merely marked off by border or frame. They may be square, oblong, oval, or circular, placed on walls, floors, ceilings, columns, or other parts, and are often decorated with carving, inlay, painting, or appliqués, though often left blank. Panels of this style were frequently painted with miniatures in Greece, Rome, and Byzantium, or filled with mosaics. They were utilised in the same way during the Middle Ages and the Gothic period, but received special attention during the Renaissance and in the neo-Classic periods, as exemplified by the paintings of Watteau, Boucher, Lebrun, and others in France and by Adam in England, who employed Flaxman, Angelica Kauffmann, and many more. After this panels were usually filled with floral pieces, trophies, etc., but the pictorial treatment was revived towards the end of the last century.

The word "panel," and also "pane," sometimes used, is derived from a folded napkin, and this is seen in the curious edges given to many old carved panels, and also in the napkin scroll or linen fold so much used in the Middle and Late Gothic. Owing to panels of many forms being constantly used in wainscoting, the term "panelled" and "panelling" is very generally applied to wainscoted walls and ceilings.

PARGETING.—A form of decorating plaster, dies—flat moulds or engraved rollers—being used to impress the ornaments on the plaster; such designs were either sunk or in relief and were often coloured. They are generally repeat designs of the diaper and strap-work types, with occasional use of figures and heraldic motifs. It was in general favour during the Tudor period, both for interior and exterior decoration, and may be considered as a forerunner of moulded plaster work, which was introduced about the same period for small details.

PATERA.—Circular rosettes of various floral or conventional designs, painted in the flat or moulded in relief, more or less representing the shallow dishes used by the Romans to hold water in their religious ceremonies. They are largely used in Renaissance and neo-Classic decoration.

PEDIMENT.—A triangular ornament placed above a doorway, a window, or crowning an entablature or portico. In Renaissance work the classical

triangle was often replaced by the segment of a circle. A pediment may be surrounded by mouldings, be surbased (placed on a cornice or moulding running round a room), have no lower moulding and the upper part formed by the continued and curved moulding of the room. The centre space is usually filled with carving, sculptured figures, inlays, or paintings. They are also used to frame clock-dials, or, chiefly in halls, to frame a circular or oval window. In broken pediments the apex is not completed, the inclined mouldings being more or less fancifully scrolled or voluted, the swan-neck variety belonging to the neo-Classic period of the eighteenth century. Broken pediments frequently enclose urns, vases, escutcheons, busts, or statues. In the eighteenth century, especially on the Continent, a common addition was a narrow portico, with statuette buttresses at the sides and crowned by a semicircular pediment. Other types occur. If pediments are placed over doorways, or other openings, they should form complete caps to the lintels, for if too short the effect is bad. The height of the pediment, as well as the breadth of the mouldings, is important, as the aim must be to produce a pleasing balance. Pediments afford useful opportunities for introducing a strong note of colour by framing ceramics or other paintings, mosaics, etc.

Persians.—A term applied to male figures used as piers, or as surface decorations to piers, as the Atlantes and the female Caryatides. In early work they are nearly nude, representing slaves. Under the late French Renaissance, especially in the Louis Quinze and Louis Quatorze periods, they are clothed in Oriental fashion and have turbans. So Clodion and Gouthière represented them in their splendid bronzes for chimneypiece jambs, consoles, etc. Under the Empire ancient Egyptians were used for this purpose. In Piranesi's designs this form of the column or pilaster frequently occurs, permitting of strong colouring.

Picture Rail.—The picture rail may be a brass or an enamelled wooden rod running round the top of the room and supported on short brackets, on which rings may be slipped for hanging pictures; or the modern style may be adopted of placing, just below the frieze, a moulding with slightly raised and projecting crown, on which a hook sustaining the picture cord rests. Such picture rails should be made inconspicuous, and where possible blended into the scheme of wall decoration. The rod type is a special difficulty where heavy pictures have to be dealt with, as then rods of good diameter and strong brackets are necessary, which may easily become an eyesore.

Pilaster.—A flat, rectangular pillar, with base and capital, projecting from a wall, pier, or panel. In the Jacobean period the pilaster often diminished towards the base and frequently had an irregular vertical outline. The face may be fluted, reeded, covered with tracery, carving, inlay, or painting. In the Rocaille style the ornamentation is usually in the form of chased and gilded bronze scrollwork. Pilasters are frequently substituted for a colonnade in supporting an architrave, a balustrade, or an embattled cornice.

Portico.—A canopy supported on pillars and placed over a doorway, either outside or inside a building. The canopy may be provided with a flat, an arched, or a gabled top, coved, panelled, or coffered on the underside. It may also be provided with an entablature or a parapet and then converted into a balcony. For interiors the flat canopy with light projection is most suitable for apartments of small proportions, but the balcony treatment is very effective in large halls of considerable height. The balcony may be an isolated feature or forming a bay of a gallery, the latter supported on a colonnade, on cantilever or spandrel brackets, or on corbels. In Gothic work portico canopies are generally elaborated with traceried carving—foliage or flowers—and occasionally embattled; the pillars slender columns. In Renaissance work we find arabesque and piercings with florid columns and pilasters. In the Classic style the entablature canopy is the prevailing type. Colouring should harmonise with the general scheme of decoration.

Romanesques.—A term sometimes applied to the debased scrollwork, combined with animal and human forms introduced into later Roman work, often described as grotesques, but more generally, though inaccurately as arabesques (q.v.).

Roman Work.—The term "Roman mosaic" is sometimes applied to inlays of volcanic lava of the different tints cut into rectangular figures, oblongs, and squares with a few triangles, with which geometrical and architectural designs are made. "Romayne work" is a term applied in the sixteenth century to a combination of strap work, panelling, and portrait medallions, either sculptured in stone, carved in wood, modelled in plaster, or painted.

Rosette.—A circular sculptured or painted ornament decorated with petal lobes or some kind of foliation. Often placed in the centre or in coffers of a ceiling.

Scroll.—Ornamentation consisting of spiral volutes, usually of serrated and curled leaf form, characteristic examples appearing on the Ionic and Corinthian capitals. Mediæval and Renaissance scroll work is also rugged in outline and strongly voluted; but a second type represents cockled-up leather or parchment. This second form is usually seen as a border to shields or panels, but also as brackets.

Skirting.—A narrow band running round the base of a room, to protect it from furniture. The skirting should not be more than four inches high in small rooms or six inches high in large ones, and may have a simple moulded cornice. It is sometimes found in association with dadoes. It may be painted of a different colour, to balance the treatment of the cornice, but as a rule should not be given too great a prominence.

Solar.—In Roman houses the Solarium was a terrace, with parapet, placed over a portico or on a flat roof, and open to the sun. In Norman and Gothic architecture the term is applied to a narrow exterior room or gallery, well lighted and used as a promenade or corridor. It is represented in modern practice by corridors on the exterior of buildings, often arcaded,

as in those of the London hotels, Cecil and Savoy, for instance, or by conservatories. The decoration should be light, or in the form of trellis work with trailing plants. Good solars can be contrived on flat roofs, with or without pergola or other covering.

SPANDRELS.—The triangular spaces between an arch and the moulding surmounting the arches, often very long in Gothic architecture, lend themselves to varied forms of decoration, carving, inlaying, and painting.

STALACTITE.—A method of decorating capitals, arches, and wall surfaces introduced by the Moors, consisting of building up in successive stepped rows a series of small coved recesses open at the base. These are painted and often covered with delicate carved or painted tracery, though sometimes the sharp curved outline is merely picked out in gold or a contrasting colour. Also known as Honeycomb.

STRAP WORK.—Ornamentation consisting of flat bands and fillets arranged in curves and interlaced, found, as a modification of the Celtic knotwork, on buildings of the eleventh century, also in Scandinavian carvings, but particularly associated with the Tudor period and to a lesser extent with the Jacobean. It was adapted to wood and stone carving, plaster modelling, inlay, and painting.

SWAGS.—A motif in decoration consisting of a rope of leaves or flowers, to which fruit may be added, looped over pegs or pateræ into a semi-oval, with drop pieces at each end; often associated with ribbons and usually swelling at the base of the curve. *See* Festoons.

TABLETS.—(1) Oblong cartouches, employed to receive inscriptions, heraldic or symbolic devices, or other ornament. (2) String courses usually carried horizontally across walls, coping mouldings of doorways and windows, and the base mouldings of windows. In the Norman style plain slopes above or below a flat fillet give place to mouldings with carved ornaments. In Early English Gothic we see first a mere slope, then several sets of mouldings, each face farther than the one above. In the Decorated, a slope is placed between two plain ogees. In the Perpendicular from three to five decorated mouldings are grouped. When coloured they give a good opportunity for ornamentation.

TERMES, TERMINI.—Human figures with pedestal terminations employed as statues or as supporting pillars, like the Atlantes (q.v.) and the Caryatides (q.v.). Properly they should be male figures, as they are supposed to represent the god Terminus, "discovered" by Numa Pompilius as the protector of boundaries, and to whom statues were erected on bourne posts. In practice, however, all kinds of figures are dealt with in this manner and are seen in connection with chimney-piece jambs, doorposts, supporting canopies or cornices, and in various other positions.

TRESSE.—Intertwined small flat rectangular mouldings (bandelettes) formed into a loosely woven rope; an ornament frequently carved or painted in bands. Tori, small rounded mouldings, are also tressed. They are occasionally treated like ribbons and festooned.

VENEER.—Very thin sheets of precious or finely veined or coloured woods, from one-eighth to one-sixteenth of an inch thick, are used to decorate panels on doors or in wainscoting, and to form bands or other patterns, which is a form of inlay, and also for coating the whole surface of commoner or stronger woods. Veneers of marble, lapis lazuli, and other fine stones are also used in the same way.

VOLUTES.—A special scroll, seen, large and at right angles to the wall, on the capital of an Ionic column, immediately below the abacus; small and placed diagonally on the Corinthian capital. The Corinthian volute is sometimes provided with a curved, projecting horn, proceeding from the actual scroll. Volutes are favourite motifs in decoration, both sculptured and painted.

VORTICISM.—A Futurist form of art in which impressionist views of life and still life is attempted to be given by curves and whorls, spirals, and so on, usually in vivid colours. Has been used for wall decoration.

ITALIAN SIXTEENTH-CENTURY ARABESQUE PANEL.

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